

THEATRICAL ROSTER (Fourth Installment)

TWENTY-EIGHT PAGES

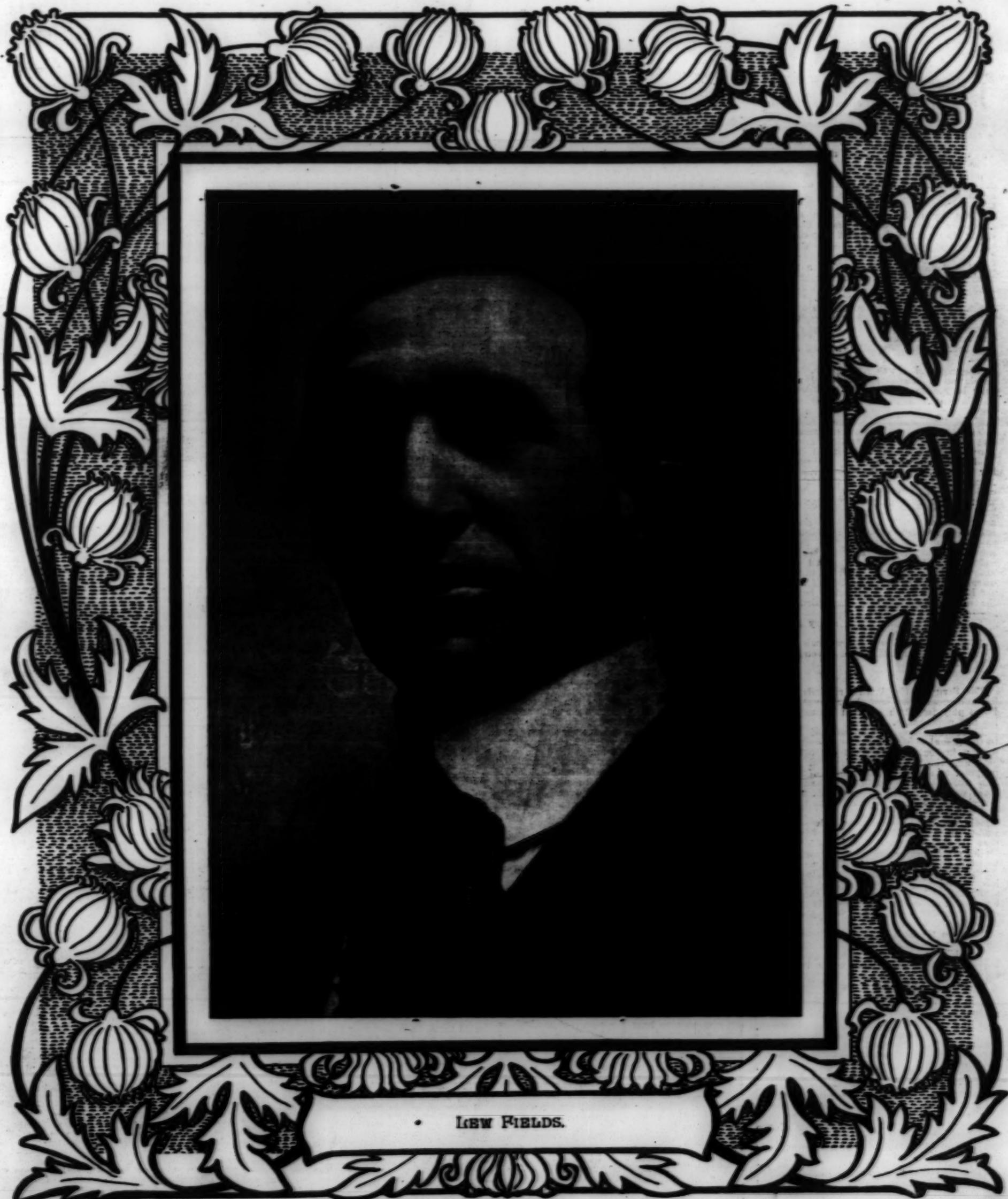


THE NEW YORK DRAMATIC MIRROR

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LEW FIELDS.

THE MATINEE GIRL



THE Evangelist is chiefly remarkable for four reasons.

It gives us once again a play based upon what an analyst called "a woman's fatal impulse to confession." There is no element of novelty in this; indeed it is just a shade obsolete, or at least obsolescent. The woman of yesterday had the coward's impulse to confession to save herself from greater punishment. The woman of to-day is much more liable to confine her confessions to her Creator. But Mr. Jones selected the old impulse, and the old woman and wove about them a tissue of circumstances of which the noble lie of the evangelist was chief.

Another of the notabili was the patent fact that as The Evangelist, Howard Kyle had his chance, which he took as a thoroughbred hunter takes a seven bar gate. Mr. Kyle is the logical successor of E. J. Morgan in playing evangelical roles. His lean features, his habitually grave expression, the deliberateness of his speech and gestures lend themselves admirably to the role of an ascetic and zealot. The character of the earnest, simple savior of souls seemed not to be acted but lived.

The Evangelist was remarkable, too, in its revelation of how great a fund of magnetism may be hidden away in the wee parcel of a child's body. Little Edith Taliaroff overflown magnetism, in movement and voice and flash of keen, childish, yet sophisticated eye.

The Evangelist contained yet another subject of wonder. When Dorothy Thomas came here a-playing we were informed that England had loaned us one of the greatest of her beauties. Yet we have sent England our Maxine Elliott and have not gained by the exchange. Like Miss Elliott, Miss Thomas is what the painter phrases "a fine study in long lines." But a person in the audience asserted that in the instance of the British loan to us the lines were not symmetrical. He said that anyone could see that those lines were disproportionate. He was beginning to endow us with a wealth of detail when his wife administered a conjugal nudge and a warning signal from the corner of her eye.

"But is it the British ideal of beauty that the waist should be only one third as long as—"

The rising curtain and an angry pinch cut short his query.

At all events those Britons who asperse Maxine Elliott's acting do ill to send us Dorothy Thomas.

The Struggle Everlasting reminds those in its audiences who saw Peer Gynt of that Ibsen play in which Richard Mansfield made his last appearance.

There is an equal plenitude of incidents, to the casual attention unrelated and so forming an inchoate mass. And the old Norwegian and the young American had the same purpose, to show the adventures of a soul in this world. Peer Gynt's was the soul of a man, predatory, impulsive, selfish, turbulent. Body's was the spirit of all these attributes. The selfish male in the first, and the selfish female in the last instance, adventure and suffer, and at the last learn the little lesson that the great world book has held for them. Both plays are disquieting, crowded with vague shapes, as a troubled dream.

"The tag" of Edwin Milton Royle's play has caused many an argument. Body has stark and still and beautiful in the arms of her last and inexorable lover, Death. The clergyman stands beside her and points to the Bible in her hand.

"And in the end, Soul won," he says, with uplifted eyes.

"Soul," says the scholar and cynic, grasping the powder puff in her other hand, "or sense?"

So have some chosen to regard The Struggle Everlasting as a lady and tiger play, whose solution is left to the audience. But there is small ground for such argument. The woman who wants to be pretty, even in death, to please her lover's eye, is the ordinary woman, the every day woman, the ninety-nine hundred and ninety-nine thousand of every million women. It signifies only the small, surviving vanity, which, trivial as its manifestations may seem, constitute in large part the individual power of woman. That when materialism has been sounded to the uttermost depths soul triumphs, that spirit in the hour of death is dominant, is the lesson of the American play as that the man who has wandered about the worlds in body and soul, finds that he might have remained at home and learned from the soul of a good woman all the essential truths of life, is the lesson digged from the puzzling mass of Peer Gynt.

Richard Carle's latest output, The Hurdy Gurdy Girl, resembles a day in a boiler fac-

tory. It is as soothing as a trolley ride under the L road in the most trafficky hour. It is a sacrifice upon the altar of the great god Noise.

Yet out of its fearful din comes a sweet, piping note of the kind to which the human family always gives warm welcome. It is sounded first by a swarthy, burly fellow who plays well an organ grinder. His little companion and cash collector of the streets droops, is discouraged. He looks at her amazed. His big voice rolls out its warning on. Hope on.

And the big burly man and the drooping girl take up the theme, weave into vagaries of song, and always it sounds through the music as one catches the glimpse of a golden thread in a gloomy fabric on a dull day.

"Hope on. You must always hope on."

It was a fair song, fairly sung, but it was the fine goldenness of the sentiment that stood out, that made the song memorable, the one thing beside Annie Yeaman's smile that one wishes to remember out of the phantasmagoria of Hurdy Gurdy Girl.

When Alphie James (Mrs. Louis James), went on tour this season she carried with her one of her forty-five mascots. It is a large one, and strangely the mascots are precisely alike. They are replicas of the famous Monkeys of Tokio. Visitors to Japan say that the three crouching Simians are the first sight they glimpse as they enter the city of Tokio.

Above the gates of the city are the three primitive figures in bronze, a monkey that holds its paws over its ears that it may hear no evil, another that holds its paws over its eyes, signifying its determination to see no evil, and the third which covers its mouth firmly though awkwardly, that it may speak no evil.

Mrs. James in a curio shop in New Orleans came upon one of these object sermons against slander. She bought it and carried it to her home at Monmouth Beach, N. J. In New York she saw another group in a curio shop and purchased it. Delving in a department store in Philadelphia she unearthed another, in San Francisco she purchased a half dozen. Her friends, in their peregrinations, encountering the trio from Tokio, sent it in gilt or bronze or china form, costly or cheap, to her. So it happened that she possesses forty-five of the group, not at all too many she thinks.

They throng upon the mantle, overrun on tabourettes, descend to tables and swarm in cabinets, in the great hall of the James house. And still if there is any friend of the Jameses who meets the monkeys of Tokio and is moved to send another of the trio it will find welcome in Mrs. James' heart and room in her house. And her purse is by no means insured against further purchases of the apparently superstitious beasts.

"I like them," she explains.

It is sufficient.

Mrs. Ella Rawis Reader, who has many friends in the profession, gives this advice to women in professional or business life:

"Always look ahead; never backward, and believe that to-morrow is going to be better than to-day."

Take the greatest possible care of your body, for that is the basis of all health, mental as well as physical.

"Never mind what people say about you. Be your own critic."

"Aim high and be true to yourself. Success will come of itself."

Two echoes from "The Road" have reached the Rialto. One, from Sioux City, concerned itself with the amazing personal popularity of that unique young woman, Rose Stahl.

In Sioux City are two play houses, the New Grand, where Miss Stahl presented her two thousand odd nights old Chorus Lady, and the Orpheum, a rival house. The manager of the Orpheum, David Boehler, knew Miss Stahl in the old days on "The Road" that antedated The Chorus Lady. And to know Rose Stahl then as now was to know a woman in whom head and heart form a splendid and fascinating balance.

Accordingly Sioux City was astounded to see in the windows of the Orpheum three posters of The Chorus Lady as large as those which adorned the New Grand. There were rumors of a combination of the interests of the two houses, of a sale, all sorts of reports of mysterious "takings over," and Miss Stahl had folded her tents, at least her dresser had packed her trunk, and she had cut the leaves of the lastest magazine and settled down to the dubious music of the wheels upon the rails and the approximate comfort of a long jump before the Iowa town grasped the truth, that the only "taking over" had been done by the magnetic star.

The other echo proves that even that badge of fame toward which actors struggle, many of them hopelessly all their lives, the three stars, may hinder a man in the attainment of his immediate aims.

The hero of this tale is Harry Corson Clarke. They who have played in Canada know the Sabbatharian calm of the dominion and the motionlessness of the street cars, the rigid aspect of countenances, the generally nothing doing aspect of the day.

All these Harry Corson Clarke had forgotten. He awoke on Sunday in Winnipeg wanting his mail, wanting it loudly, insistently, not to be denied. The hotel clerk told him that of course there was no mail delivered on that day, but that if he would go to the post office he might. The comedian did not wait to hear the rest. Snatching his hat he hastened to the post office at a gait that broke the record and shocked the inhabitants of Winnipeg.

The post office was open. Certain staid, m-ranchile persons were gravely unlocking boxes, taking out bulky letters and departing. To a small window below the letter "C" went Mr. Clarke and rapped gently on the glass, which was raised grudgingly an inch to give him audience.

"Is there any mail for Harry Corson Clarke?" he asked pleasantly.

"Harry Corson Clarke! The sinful person in the yellow and blue picture?" An invisible Scotchman growled his horror from behind the glass. "I would answer such a question on the Sabbath, sir."

The window went down with a bang and a bolt shut out the "sinful poster person."

THE MATINEE GIRL

GULIAN C. VERPLANCK.

A SKETCH OF THE FIRST AMERICAN EDITOR OF SHAKESPEARE'S WORKS.

A Noted Scholar and Publicist, Native of New York, Congressman and State Senator, Politically and Socially Active for Fifty Years, He Brought to His Shakespearean Work a Finely Balanced and Analytical Mind.



HON. GULIAN CROMMELIN VERPLANCK.

This is a brief story of him who was in the best sense the first American editor of Shakespeare. It has to do also with a man who added to the value of our citizenship by character, conduct and by contribution to American literary and political life. Born three years prior to the fall of the Bastille and to the establishment of our Federal Constitution, Julian C. Verplanck grew to and lived through man's association with the progress of republicanism in France and in his own country. He entered public life in 1812, at the age of 26 years, and was more or less acquainted with all the twelve Presidents between Jefferson and Lincoln, and with some of them intimately. He was on close personal terms with Louis Philippe, King of France. In 1825 he was sent to Congress from New York city, and remained through four successive terms until 1833. It is not generally known, but ought to be, that in the session of 1830-31 he carried through the extension of Copyright act, making the copyright term 28 instead of 14 years, with the right of renewal for 14 years. From 1837 to 1841 he was a State Senator, as which he found opportunities of distinguishing himself as a profound master of legal principles. But a full list of his political and social activities during 50 years, while of real historic interest, would be much too long for any present purpose.

In this country we ignore every "class" except ourselves collectively. But we do not ignore types of mankind, because we cannot; nature provides them, and what nature does must be accepted. At some sacrifice and with no selfish ends Mr. Verplanck loved his country with the lofty patriotism which finds it not necessary to hate some one else, nor to aid in embroiling his own with foreign or domestic foes. He was of the seventh generation of his patrilineal line in New York, and among his ancestors were men and women of Dutch, English and Huguenot descent; a fact which may be assumed to have endowed him with much of the versatility as well as of the intellectual capacity which distinguished him. By toil in that first of all fields, agriculture, and in some of the learned professions, his forefathers did their full share in developing their country for the position whence it was destined to arrive. He was an American in the best of all meanings, that of a thinker, and a patriot not only capable of moral and intellectual convictions, but who showed the courage of them, no matter at what public or private cost to himself. Mr. Verplanck was for many years a warden of Old Trinity, New York, from which he was buried March 21, 1870, his funeral being one of the largest ever held there, and at which almost every one of the oldest families of New York was represented.

But it is as a scholar and as the first American editor of the works of the most renowned literary character of our tongue that Julian C. Verplanck will always merit the highest esteem, not alone of lovers of poetry and drama, but of all Americans who take pride in the intellectual achievements of a compatriot. Among Daniel Webster's numerous "good things" was the assertion that "there is always plenty of room on top." In the instance of Shakespeare, as in that of Caesar or Dante, it would seem impossible to say anything new. But for genius, whether creative or commentator, nothing is impossible; and Mr. Verplanck found his "room on top" as a commentator on Shakespeare. In 1844, when he was 58 years old, he undertook this work, as editor, at the request of Harper and Brothers. At the end of three years it was completed and published in three large volumes of equal size. The illustrations (wood cuts), which are by Meadoway, an artist of much celebrity at that period, are varied, profuse and unusually interesting by reason of being unusually well chosen as to subject and uncommonly well executed. The edition was pronounced by all critics to be an important and valuable addition to this field of literature. In regard to the binding, as well as to the artistic details, the books were very elaborately gotten up, and being costly, were not reprinted. It is now rare and can be obtained only at a high price. The attention of the writer hereof was first invited to these books by the late William Samuel Verplanck, the son and heir of the editor, who showed them with modest pride, and with a tone, but without direct expression, of regret that the popular appreciation of this magnificent work was so insufficient as to entail upon the editor payment of the difference between the cost of production and the ultimate total of the sales receipts. "These States," as Walt Whitman called them, have now four times the population and ten times the wealth of 1847, and this Verplanck Shakespeare ought to be republished. If the illustrations were omitted, which, by the way, would be a sad loss, we could still have the benefit of Mr. Verplanck's editing and annotations, which constitute a summary of all prior editing and annotating of the poet, and of his essays on the plays, of which he wrote thirty-seven, or one for every drama. How Mr. Verplanck was able to accomplish all this work of study and comment within the space of three years, even if he had no other duty at hand, will remain always a marvel to those acquainted with that character of human endeavor.

Several years ago the writer hereof was for a term of years a reader—or more accurately a student—in the library of the British Museum, and among his favorite pursuits was that of familiarizing himself with the numerous editions of Shakespeare, beginning with the Heminges and Condell folio of the year 1623 and going through all the list to the edition by Charles Knight. The present writer does not hesitate to say that in breadth and intensity of dramatic conception, in poetic vibration and in psychological insight, none of the other commentaries come within measurable distance of Julian C. Verplanck. This observation is not made with any preoccupation for an American or any prejudice against Shakespeare's local countrymen, but by reason of a belief that Mr. Verplanck, although only partly English by descent, was better qualified by some occult combination to comprehend the entity which we recognize as Shakespeare than have been any of that poet's own compatriots. There is no final reason why any man should be most justly comprehended by his own local countrymen. In scripture, for example, by far the best statues of Shakespeare are that by the Frenchman Roheline in the British Museum (date about 1759), and that by the Yankee, J. Q. A. Ward, in our Central Park. Washington never saw any statue of himself except that by the Frenchman Houdon, with which the illustrations object very modestly expressed his satisfaction. But the noblest of all the Washingtons in stone or in bronze is the marble by Sir Francis Chantrey under the State House dome, Boston. The same rule of ideality and accuracy of conception applies in the art of literature.

More than fifteen years ago it was the good fortune of a granddaughter of Mr. Verplanck, Mrs. Samuel W. Johnson, of New York, to procure a good copy of the edition under remark and to give it to the Shakespearean Museum at Stratford-on-Avon. American Shakesperians will learn with satisfaction that the trustees of that museum received the volumes with gratitude, acquainting Mrs. Johnson at the same time that they had long wanted this edition.

As to the merits of Mr. Verplanck's thirty-seven essays on the dramas of Shakespeare, apart from his severe labor on the text, and his own notes as well as his critical analysis of those of preceding commentators, selections from them would, within the "ace" permissible for this article, simply furnish an instance of the Frenchman's "embarras of choice." In the interest of maintaining appreciation of the higher dramatic standards, perhaps THE MIMOSA will, at a date not remote, find space for excerpts from some of the most valuable of those American contributions to poetic criticism and to the higher dramatic appreciation.

It ought to be added of Mr. Verplanck that he was an elegant writer of classical Latin. Among several of his compositions in that tongue is the memorial inscription on the obelisk to Thomas Addis Emmet at the corner of Broadway and Fulton Street.

In his own language Mr. Verplanck's diction was comprehensive, eloquent and well chosen. This remark applies with equal truth to his verse and his prose. As a political satirist he constantly recalls George Canning, and as such is quite equal to that famous Foreign Secretary and Prime Minister, the originator of the Monroe Doctrine which occasionally recurs for the enlivening of the nations. But Mr. Verplanck, although he may have approved that Doctrine, preferred to commend to his compatriots another doctrine of President Monroe, that of "era of good feeling." Of that he made a political apostolate; and it is fervently to be hoped that the spirit of that era may resume sway in the hearts of his countrymen.

MORTIMER THOMSON.

GOSSIP.

At an entertainment to be given for the benefit of the S. P. C. A. at Hackensack, N. J., on Oct. 17, Eusele Emsline will present a play entitled Reunited, written by Ella Wheeler Wilcox.

Laura Nelson Hall will play the leading role in The Coming of Mrs. Patrick, the new four-act drama by Rachel Crothers, which Walter N. Lawrence is to produce at the Madison Square Theatre this month.

August Heink, eldest son of Madame Schuman-Heink, arrived in New York recently to pay a visit to his mother. He is an officer on one of the steamships of the Hamburg-American Line and is making his first visit to America.

Bartley McCullum is resting at his home, Port-land, Me. He was unable to join The County Fair, owing to severe illness, and it is expected he will not play this season. He has just closed his seventh season in stock at his Summer theater.

Margaret Drew, who has starred in Mrs. Temple's Telegram and other New York successes, has plans under consideration which will soon establish her more prominently than ever in the public eye, it is said.

Charles Dillingham has obtained the dramatic rights to "The Brass Bowl," Louis Joseph Vance's detective story. Winchell Smith and the author are at work on the dramatization.

Happy Days, a new musical comedy headed by Al. Leech, was produced at Middletown, Conn., on Sept. 30.

Dick Bernard has replaced Charles Burkhardt in Joe Weber's company playing Hip, Hip, Hooray!

Two actresses of excellent stage presence and unusual ability who will be heard from in a substantial way in the near future are Corsi Dean, who plays Mary Queen of Scots in support of Bianca West in Dorothy Vernon at Haddon Hall, and Virginia Cramm, who is leading lady and understudy of Grace Merritt in When Knighthood Was in Flower.

Anna Day is surpassing the receipts of last year everywhere with When Knighthood Was in Flower.

Harold Nelson, actor and stage director, who has demonstrated his worth in these capacities during recent years, has been intrusted with the stage direction of all of Sweeny, Shipman and Company's attractions, fourteen in number.

Gertrude Roberts will be featured in the soprano lead in Uncle Dudley this season.

Harry Corcoran will be the star in Mary's Lamb when Richard Carle sends the play on tour.

Nat Goodwin's repertoire this season will consist of Amstetten, An American Citizen, When We Were Twenty-one, The Gilded Pool, The Genius, The Rival, in Missouri and a new play by George Broadhurst. His season will begin at Baltimore on Nov. 4.

Jou Jou, a four-act comedy by Mlle. Jeanne d'Orfey, was produced at the Theatre du Gymnase, Paris, on Sept. 23.

Hoyt's A Contented Woman, under the management of Fred E. Wright, had a very successful opening at Elmira, N. Y., on Sept. 23. The company is headed by Henrietta Lee and Charles P. Morrison, and includes Randolph Currie, Herbert Haywood, William F. Granger, Robert W. Graham, Fred A. Kelney, and Emmet O'Connor, Helen H. Davidge, Millie Stevens, Selma La Galle, Florence Huntington, Edith Carlisle, Jennie Thompson, Fannie Thompson, and Mlle. Rayo. Wemyse Henderson is the bus'ness-manager.

Jainchiel and Dunbar have leased from Edward H. Salter Oliver Labadie's melodramas in Louisiana, and opened on Oct. 2. The cast includes Alfred H. Walton, Clyde Woodley, George Birde, Nellie Collins, James Wilson, Joseph Clay, James Kenyon, Ethel Dale, Eugene Merrill, Henry Lewis, Herbert Fife, Kate Dunne, Herman Rose, John Poole, Anna Smith, and Hazel Birde. The same managers will open a Western Train Robbers company on Nov. 1, having

REVIEWS OF NEW PLAYS.

A GOOD MUSICAL COMEDY, AN UNCERTAIN DRAMA AND SEVERAL POPULAR PLAYS.

Henry Arthur Jones' Latest Play Not Successful—Low Fields is a Winning Comedy—The German Theatre Resisted with Two New Plays—Sentimental Drama, Sentimental Comedy and a Musical Farce for Popular Price Audiences.

To be reviewed next week:

THE GAY WHITE WAY.....	Castro
HIP! HIP! HOORAY!.....	Weber's
THE GREAT COMMUNITY.....	German Theatre
THROUGH DRAKE VALLEY.....	American
AT ISLE.....	Yorkville
LITTLE HOUSES OF THE STREET.....	New Star
FIGHTING BILL.....	Thalia

Knickbocker—The Evangelist.

Drama, in four acts, by Henry Arthur Jones. Produced Sept. 30. (Klaw and Erlanger, managers.)

Sir James Nuneham, Bart. W. H. Crompton
Philip Nuneham, F. R. S. Edgar Banfield
Richard Fyffe, F. R. S. Charles Fulton
Rev. Allen, M. D. Conway Tearle
The Bishop of Winchester Cecil Rose
The Reverend Mark Sherwood Ivan F. Simpson
The Reverend Joseph Cuthway, D. D. W. J. Constantine

The Reverend Maltman Taddy Charles W. Butler
Sylvanus Robbins Howard Kyle
Ben Posseiter Fred Thorne
Hassell Frederick Powell
Christabel (Mrs. Philip) Nuneham Dorothy Nunn

Isaac Nuneham Edith Tallferro
Mrs. Shergold Nina Herbert
Mrs. Cuthway Maggie Hallway Fisher
Mrs. Taddy Mrs. Felix Morris
Phoebe Ransford Willlette Kershaw
Naomi Robbins Davenport Seymour
Gertrude Angarde Cecilia Rose

Still in the spirit of reform and still harping on the hypocrisy of more church-going, Henry Arthur Jones has sought in his latest play to supplement the sermon preached in *The Hypocrite*. Apparently the latter play utilized most of his dramatic material on this subject, for the appendix lacks the compelling force of the first volume and has little individual strength of its own. The playwright's skill at construction is evidenced, his story is entertaining, even though hackneyed, and his dialogue has all of the excellent literary qualities that are evident even in his earlier dramatic attempts, but the play fails to grip the audience or even to arouse the emotional enthusiasm that might be expected from some of the situations. On the programme the play is called a "tragi-comedy of religious life in England." A synopsis of the story will indicate how well this appellation fits, but it cannot describe the biting satire against all sorts of bigotry, including that of agnosticism.

The leading character is Sylvanus Robbins, a revivalist, who has been invited to an English manufacturing town to use his influence in preventing a strike of iron workers in the works of Nuneham and Son. The elder Nuneham is a man of what may be called broadly conventional views, first of all a business man. His son, Philip, is a mineralogist and chemist, a scientist at heart, and only slightly interested in the iron business. His wife, Christabel, is considerably younger than he. They have one child, a daughter, about ten years old. When the play begins the representative clergymen, established and non-conformist, have been invited by the elder Nuneham to discuss the coming of the new preacher. Mrs. Nuneham—Christabel—has been instrumental in persuading her husband and father-in-law to try the effect of the revivalist's methods. When he arrives he recognizes her as a woman he met in a carriage accident in Southampton a short time before, though she denies having been in that city. The greater part of the act is devoted to the differences between the clergymen and Richard Fyffe, Christabel's agnostic father. Robbins is finally asked to try for a week what influence he can gain over the workmen.

The second act takes place a fortnight later. Robbins has met with some success, in spite of the neutrality of some of the clergy and the open opposition of the others. A disturbing element has entered into his work, however. Phoebe Ransford, a young woman of the village, who ran away with a married man, has returned and has become the object of the workmen's hatred. Using her presence as an excuse, the workmen and their wives, led by Ben Posseiter, one of Robbins' protégés, have attacked the home of a factory owner and destroyed considerable property. Robbins has taken Phoebe to his lodgings to save her. The opposing clergy blame the revivalist for the riot and insist that the woman be given into their hands for punishment. Christabel sides with Robbins and Phoebe, even though she has found out the fatuity of trying to persuade the revivalist that she was not the woman of the accident. In the face of opposition Robbins takes Phoebe back to his lodgings, incurring the individual enmity of one of his opponents thereby.

In the third act it is discovered that Christabel's visit to Southampton was to bid farewell to her lover, Dr. Rex Allen, who was going to Africa. Allen has now returned and she has reason to believe that he will come to demand that she comes with him. Her husband has already begun to suspect that she has not told him the truth and she fears that she will lose her child, Isolde, if he discovers her unfaithfulness.

The vicar of the village, the Rev. Mark Sherwood, Robbins' most bitter opponent, has made plans to cause the revivalist's arrest for refusing to give up Phoebe Ransford, in spite of the fact that Robbins has about concluded a settlement of the labor difficulties. Christabel meets Allen, who is half crazed with love for her. As she is about to consent to go away with him, in spite of her love for her child, Robbins interrupts them. He understands the situation and sends Allen away. Christabel learns that her husband is about to question Robbins about the Southampton incident, and pleads with him to lie for her. The revivalist refuses. Philip comes in from a meeting with the labor delegates, and, finding Robbins and his wife together, takes advantage of the opportunity to put his questions. Christabel denies having been in Southampton. Robbins, when asked point blank if she is the woman he saw, also denies it, and Philip is satisfied. Through a large open window it is seen the windows of Robbins' meeting hall. Christabel turns out the lights and is about to go to her room when the voice of the preacher attracts her attention. He is speaking of Phoebe Ransford and has her on the platform with him to make her confession. Listening to the broken voice of the girl and to the prayer of the evangelist, Christabel turns toward her husband's room and goes in to make her confession as the curtain falls.

In the fourth act Christabel has made her confession and is waiting for her husband's decision. She fears only one thing, separation from Isolde, who has already been sent away. Her father she blames for a part of her trouble, for never having given her a religion, and her husband she blames for denying her the love she desired. To Robbins she acknowledges that her confession has not brought her the peace she expected, and he calls upon her to make another confession, this time to Christ. Philip comes to a decision, to go away from England and to leave Christabel and Isolde in the care of Christabel's father. Allen, coming again to try to persuade the woman to go with him, is sent back to his duty in Africa to take the place of a comrade who has died from overwork. Robbins goes back to his meeting to await arrest for defying the Church.

The play is stopped with all the consequences untold. No hint is given of Robbins' future dis-

trress over the lie he told or of Christabel's life separated from her husband or of Phoebe Ransford's future.

The excellent company selected by the author

does much toward making the play interesting. Howard Kyle as the evangelist comes to live the character. In voice, gesture and presence he most effectively represents the sincere, enthusiastic revival preacher, playing the role with sure intelligence and acting ability. Dorothy Thomas, imported from England for this play, does not make a good impression as the erring wife, Christabel. She plays the part as a well-bred woman, without any positive emotions, and seems to entirely lack the skill of expressing the feelings of the character. Edith Tallferro, as the little girl Isolde, gives an excellent performance, almost without fail. Willlette Kershaw is also good as Phoebe Ransford, but Davenport Seymour is rather cold as Naomi Robbins, the evangelist's daughter, and Gertrude Angarde is bad in the small part of Ben Posseiter. Mrs. Felix Morris gives a good character study in the role of Mrs. Taddy, wife of the Baptist minister, and Nina Herbert and Maggie Hallway Fisher are both satisfactory as the consorts of the Vicar and the Congregationalist, respectively. W. H. Crompton is capital as Sir James Nuneham. Edgar Banfield appears to advantage as Philip Nuneham, and is most effective in the last act. Charles Fulton as Richard Fyffe is satisfactory except as to voice. His articulation is bad. Conway Tearle is very good as Dr. Rex Allen. Cecil Rose as the Bishop, Ivan F. Simpson as the Vicar, W. J. Constantine as the Congregationalist, and Charles W. Butler as the Baptist are all excellent in their respective roles. Fred Thorne is effective as Ben Posseiter and Frederick Powell is good in the small role of Hassell, the butler.

Herald Square—The Girl Behind the Counter.

Musical comedy, in two acts; book by Leedham Bantock and Arthur Anderson; music by Howard Talbot; lyrics by Arthur Anderson; American adaptation by Edgar Smith. Produced Oct. 1. (Sam S. and Lee Shubert, Inc., and Lew Fields, manager.)

Henry Schiff Lew Fields
Mrs. Henry Schiff Connie Ediss
Winnie Willoughby May Naudain
Millie Mostyn Louise Dresser
Ninette Valois Lotta Faust
Sue Scraggs Topsy Siegrist
Mrs. M. Whittington Edith Etel Macbride
Mrs. Crossley-Shoppington Lotte Fremont
Lord Augustus Gushington Ignacio Marchetti
Charles Chatwynd Duncan Malley
John Blaikie Joseph Smith
George Behan Vernon Castle
Maggie Patsy Mitchell
Hon. Aubrey Battersea Vernon Castle
Lord Ransford Hubert Neville

One test of a musical play is whether you feel surprise when you look at your watch, after the final curtain, and see how late it is. Lew Fields' new piece stands this test, and almost any one would naturally think of applying. It is unequivocally the most entertaining musical comedy that has been produced in New York in two or more years. It is what Henry Arthur Jones would call "good foolery," and what the lady of the chorus would call "no less pertinently, a 'scream.'" For patriotic reasons and also on account of a judgment formed by witnessing other English born productions, Edgar Smith should be credited for the adaptation before the original legion of authors is even thought of, and possibly before the actors are given due praise for their share in the fun. Smith has given the comedy just the sort of things such a piece needs—humor, nonsense, brilliancy, wit—and has reduced to minute proportions those things that are unnecessary and generally boring—such as sentimentality and tenor solos. Some of the lyrics might be improved by being changed entirely, and a few of the incidents in the first act, relating to lingerie and women's apparel, could be eliminated without decreasing the number of laughs in the act.

As to the story, it is hardly worth bothering about. The principal character is Henry Schiff, who married his landlady and then fell into a fortune. Sudden increase in wealth made him stingy, and made Mrs. Schiff's ambitions for social recognition. Mrs. Schiff's daughter, Winnie, is desired by an impudent Lord Augustus Gushington, who is loved by Millie Mostyn, woman manager of an American department store in London. The owner of the store, an American millionaire, Charles Chatwynd, is in love with Winnie, and she is in love with him. Then there is an unscrupulous cashier named Dudley Cheatham, an assistant cashier, Susie Scraggs, a French milliner, Ninette, the manager of the store, Henri Duval, and various other characters who relate no more to the story than the story to the fun. Mr. Schiff is mistaken for a detective and disguised as a floor walker, and later as a head waiter, and constantly in trouble. What happens to him is impossible to put down on paper.

Lew Fields is Mr. Schiff, and it goes without saying that he is very funny. He is more than funny, however. He is a character actor of the best type even more than he is a musical play comedian. It seems a pity that he has not found an opportunity to appear in a straight drama in which his best work could receive its proper recognition. At the same time, it would be hard to snare him from his present field. The scene at the soda water fountain, in the first act, in which Mr. Fields acts as the inexperienced clerk, and his directions to the unmatched waiters in the second act, are two of the funniest incidents seen on the stage in a long time.

Connie Ediss makes her reappearance as Mrs. Schiff, fat and malapropos and very clever as an actress. She makes a much better impression in the playing of the part than she does in the singing of her two songs, "Eh, Ah, Oh," and "Now I've Married a Millionaire," both of which are weak on the lyric side. May Naudain is bright and vivacious as Winnie, the "girl behind the counter," but the role has been reduced to filaments, so that she has very little opportunity. Her song, "I Want to Marry a Man," is one of the vocal hits of the piece, however, and should make up for the small consequence of the part. She also has a duet with the young millionaire entitled "Won't You Buy?" that is well sung.

Louise Dresser, always self-possessed and good, makes a very pleasing impression as Millie and sings two songs in her own way. The first of these, "Much Obliged to You," will soon meet with popular favor, and the other, "Passing By," is by no means bad. Lotte Faust plays the French milliner, Ninette, with a proper (strenuous) Parisian grace and is chic and charming. Her song, "When You Steal a Kiss or Two," verges a little bit toward the improper, and is not made any the less so by the rather startling costume worn by the singer. Topsy Siegrist is the assistant cashier, Susie, and looks very plump and pretty. In company with the cashier she sings two songs called "Flirting" and "The Way of Trade." Her personality and ability make her role of more importance than the lines of the play promise. Patsy Mitchell, the chorus girl who made an individual hit in *The White Hen* on the opening night, has been given a part in this piece, and she plays it very well. As the "bundle girl" in the department store she gives a clever characterization of an impudent youngster, and has the intelligence and ability to keep in the character during the entire play.

Of the men, George Behan in the role of Henri Duval succeeds in arousing the most merriment. He plays the part skillfully and far more agreeably than such roles are usually played. Joseph Ratiff as the young millionaire has a good stage presence and a voice of quality. One of his songs, "The Cherry in the Glass," has a novel and elaborate chorus setting. Ignacio Martinetti does well with the role of Dudley Cheatham, the cashier, and Denman Malley is satisfactorily cast as Lord Gushington. Charles Mitchell is to be credited with playing a bit in the second act well. Vernon Castle is notable on account of his grotesque make-up.

The "original English pony ballet" is again in evidence and again receives its customary applause. The chorus is unusually good looking, individually and collectively, and is tastefully dressed. The setting of the second act is elaborate, and the first act is satisfactory, taken advantage of, for the display of considerable fashionable

merchandise, for which credit is given on the programme to the extent of two inches. The music is of a banal variety, agreeable without being exciting. On the whole, the piece has as yet no living rival.

German Theatre—The Judge of Zalamea. Drama in three acts, by Calderon de la Barca. Produced Oct. 1.

The King Otto Meyer
Don Lope de Figueroa Heinrich Marlow
Don Mendo August Weigert
Pedro Cossio Ernst Sauer
Juan Adolf Neumann
Isabel Hedwig Betscher
Ines Albertine Cassani
A Notary Martin Ahrendts
Sergeant Jacques Horwitz
Robledo Otto Collet
Chips Emmy Raabe-Burg
None Carl Mauth
First Soldier Hermann Korn
Second Soldier Louis Koch

The Judge of Zalamea, though not one of Calderon's best known plays, is well worth representation on the stage. Totally lacking in subtlety and exceedingly homely in quality, it nevertheless possesses powers of attraction and entertainment of no mean degree. The first two acts are pure comedy, which suddenly switches in the last act to tragedy. The dialogue runs smoothly and naturally, and the comedy is never forced. A deep note of sincerity characterizes the tragic happenings of the final act. The characters are lifelike with a few exceptions, notable among which are delightful Don Mendo and his servant, Nuno, counterparts of Don Quixote and Sancho Panza. Calderon introduces the twain as follows:

Captain—Look, look, yonder.

Sergeant—Why, it must be Don Quixote himself, with his very Rosinante, too, that Michel Cervantes writes of.

Captain—And his Sancho at his side.

Mendo and Nuno, however, are merely caricatures, without any real vitality. Another of the characters, Don Lope de Figueroa, figured in history as the commander under whom Cervantes served in Italy, and probably in Portugal. He is introduced into the play to serve the ends of comedy, for most of the fun arises from the whetting of his wits on those of the old farmer, Cossio.

At the beginning of the third act occurs a speech, placed in the mouth of Isabel, which is real poetry.

The action of the play takes place at Zalamea, where a company of soldiers, on its way to Lisbon to be present at the crowning of King Philip, has halted for a rest. Captain Alvarez is quartered on Pedro Crespo, a wealthy farmer with one son, Juan, and a beautiful daughter, Isabel. Crespo orders his daughter to confine herself at the top of the house while the soldiers are there. A sergeant tells the captain of Isabel's charms, but finds his superior unresponsive. On discovering that the girl has been hidden away, the captain really becomes desirous of seeing her, and through a ruse, carried out with the assistance of Robledo, a soldier, he gains access to her presence and immediately falls in love with her. The timely arrival of the general, Don Lope de Figueroa, prevents a personal combat between the captain and Juan.

The captain is determined to possess the girl, so, aided by several of his soldiers, he carries her off and ravishes her. Crespo, too, is abducted in order to avoid any interference on his part. His daughter, after escaping from her ravisher, discovers him in the woods, bound and helpless. She unlooses his bonds and begs him to kill her. Just then villagers arrive to tell the farmer that he has been elected judge of the village.

Meanwhile the captain has been captured and taken to Zalamea. Crespo offers him his whole fortune if he restore the family honor by marrying Isabel, but his offer is scornfully declined. The captain claims that he can be tried only by court martial and that Crespo has no jurisdiction over his case. The judge orders him to prison. Don Lope arrives to demand the release of his captain. Hostilities are imminent but are stayed by Robledo, a soldier, who gains access to the first act. In the second act, Jim Blunt has been shut up in the shaft of his mine, and Dick is still being pursued by the villain. Jim Blunt shoots Black Hawk twice more. Dick is knocked senseless by the Frenchman, and a dynamite bomb with lighted fuse is placed by him. The bridge leading across a chasm is cut down and he is left to die. But Jim Blunt finds him, crawls across the abyss on an ore conveyor, seizes the bomb and throws it away in time to have it explode under Black Hawk, who is blown up. Jim Blunt is rescued from the mine on the second curtain of this act, much to the consternation of Black Hawk, Heathercott and Frenchy.

Jim Blunt and June Linden, a school teacher, are married in Act III, and Dick is captured by the Indians and the other villains. He is about to be burned at the stake, with Jim Blunt an unwilling witness, when he is rescued through the aid of an Indian girl. Jim Blunt then starts away to England to receive her fortune and an education. In the fourth act she returns to the ranch to keep her promise to Dick to marry him, and the villains are completely and satisfactorily squelched.

But for a rather unpleasant affectation of voice, Miss Mortimer makes a lively and agreeable character of Bunco. She acts with much abandon and spirit, and, as author, has given herself many good scenes. Jack Drummer as Dick is of the usual melodramatic hero type, playing the part with a little more naturalness than is generally found in such roles. Nat Wilson as Jim Blunt is good and Elvyn Eaton is a sufficiently villainous villain as James Heathercott. Robert N. Jackson as Frenchy gives a remarkably good performance of the role and is evidently a genuine character actor. J. Louis Unger as Black Hawk, the bad Indian, seems to be ignorant of most Indian characteristics. John Morris gets some good comedy out of the role of Pat Nolan, the Irish restaurant keeper. Dudley Johnston is good as June Linden, and Jose Haines gives a satisfactory performance of the role of Mrs. Heathercott. Ida Craver is also satisfactory as Waneta, the Indian girl, and the minor parts are adequately played.

This week, Through Death Valley.

THE GLAMOR OF THE FOOTLIGHTS.

Farce, in three acts, by Ernst Getcke and Alexander Engel. Produced Oct. 2.

Schildmann Jacques Horwitz
Moritz Trisch Eugen Burg
Ralf Popitzky Carl Mauth
Marianne Lotz Otto Schrader
Marie Lina Hinschler
Henry Albertine Cassani
Pauline Sternacker Mindy Loibner
Lene Georgine Neundorf
Count Lothar Schattenfeld Eliza Hinter
The Manager Max Lohr
Peters Otto Meyer
The Author Otto Collet
Claus Melaine
Lotte Elise Gersdy
First Stagehand Milly Koenig
Second Stagehand Grete Christensen
Third Stagehand Edmund Waltsch
A Hairdresser Ernst Taskier
First Statist Adolf Hanner
Second Statist Willy Kreiter
Franz Heine Frank Stein
David Steinberg David Steinberg
Mark Louis Koch
Molch Daniel Kyle
A Load Carole Courtney
A Heroin Teddy Lynch
A Soubrette Cecile Wagner
A Postman Hermann Korn

The Glamor of the Footlights (Coulissezauber), a three-act farce by Ernst Getcke and Alexander Engel, was produced at the German Theatre last Thursday night. The play deals altogether with people of the stage and pleasantly burlesques them. It is generally amusing, but at times it verges on downright silliness. A tendency to overact on the part of some of the members of the company was in a measure responsible for this. However, the farce readily lends itself to horseplay, and, in spite of its foolishness, the laughs it caused were many and hearty. The plot is very threadbare, but on it is strung some capital dialogue. The last scene of the second act, showing the stage of a theatre during a first night production, was very interesting. The smoothness with which it went off shows that the stage manager knows his business thoroughly.

The curtain rises on the actors' boarding house conducted by Madame Lotz. Madame has two young daughters, Marie, who is studying for the operatic stage, and Henry, who is desirous of shining in the drama. Each of the girls has a suitor, the singer's very appropriately being a composer, Popitzky. Henry's lover is a young actor named Hanner. To the small town where the Lotz family lives comes Schildmann, a manager, on a hunt for players. Henry attempts to act a scene from *The Sunken Bell* for him, but breaks down. Lene Sternacker, whose mother is a prompter of uncertain virtue, steps into the breach and finishes the scene. She has been

crudely treated by her mother, who has done her best to smother any daughter's real genius for the stage. Marie Fraser, an actor without any ability, is present at the trial, and he instantly recognizes that something can be made of the girl. He slopes with her.

The passage of three years finds Lene a star, courted by all, and Trisch an established theatrical agent. Lene has an admirer, a certain Count Schattenfeld, whom she intends to marry. Her scheme is nipped in the bud by Trisch introducing the Count to her vulgar mother. In the end L

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A MISFORTUNE OF THE THEATRE.

A New York newspaper the other day published a series of opinions by dramatic authors to the general effect that the commonality of actors to-day show little ability to realize an author's conception of characters, and that upon the author and the stage manager falls the onerous duty of teaching the general run of players the more significant elements of the parts they are called upon to play.

The same newspaper, quickly following its publication of these views of authors, presented a group of opinions of actors to the general effect that the player, from his own conception, as well as from his ability to seize the meanings of the author, does not particularly need to go to school to the author or stage manager and is quite competent for his work as it averages.

It is plain that the opinions of authors thus published necessarily applied to the common run of actors—to the greater number who fill the many parts in plays that may be called minor parts, yet the skillful acting of which is necessary for a generally good effect. And it is quite apparent, also, that the actors who expressed their own opinions on the subject are not at all of the class of actors meant by the authors, inasmuch as they are stars or principals playing in New York in circumstances that establish their own skill and ability.

There can be no doubt that there are many clever, thoughtful and able actors before the public to-day in a large number of plays whose great variety in characterization calls for an amazing display of varying characteristics and aptitudes. Nor can there be any doubt that, outside of these players, who regularly show ability in differing opportunities, there is a greater number of actors who require instruction from authors and stage managers or directors before they can plausibly impersonate the characters given into their hands.

In other words, in the theatre to-day—as is the case in most or all other fields in which individual ability to initiate is in demand—there is a very large number of persons who but touch the plane of mediocrity, and a still larger number who class even below mediocrity, at least as far as personal demonstration in preliminary work is concerned. In all fields there always

are a number of persons who are but commonplace to the one person who excels or who originates, and the theatre, unfortunately, always at a disadvantage in this matter when compared with professions that have educational institutions, at this time in less rich in original talent than ever before because it has advanced now some years in a period which is seeing the gradual elimination of the methods of instruction which formerly were enjoyed, and which were best illustrated in the stock company, with its constantly changing medium.

The comparative poverty of the theatre to-day in means for acquiring a varied experience must have an inevitable result—a steady decrease in the number of actors who know how things should be done and a consequent increase in the number of those who must be instructed, many of the latter requiring lessons in the very rudiments of the art which they have elected to follow.

PRESS AGENCY.

The recent "confessions" of a former theatrical press agent in one of the popular magazines afforded reading of the sort that illustrated the peculiar vocation of the persons who collate and publish this species of ephemeral literature.

Moreover, these confessions have served another purpose. They have given rise to a discussion of the function of the press agent, as he relates to the theatre, and have inspired some more or less pertinent animadversions upon the doings of sensational members of this industrious body.

Time was when the press agent was confined to the circus, and the efforts of some of this craft on behalf of the theatre still smack of the circus. But the employment of press agents by all sorts of industries and interests to-day—from Standard Oil to the woman of wealth socially ambitious—has no doubt impressed the theatrical press agent with the idea that he must employ the most extraordinary devices to attract attention to the enterprises of the theatre. Where there is a persistent and exciting competition, means that ordinarily would be deemed illegitimate may perhaps be exercised, especially as no eccentric effort of the press agent injures the public that reads as it runs. Still, there may be a question of injury nearer home that should be considered in this matter.

If it were possible to measure the results of the more eccentric and irrelevant phases of theatrical press agency, it would probably be found that the only real beneficiary thereof is the press agent himself. He germinates an idea and it so appeals to the newspaper man that it is exploited. It may bear no legitimate relation whatever to the particular theatrical enterprise for which the press agent is engaged, but that will not matter. It projects the individual press agent as a clever person, and he further proves his cleverness by profiting therefrom. The next theatrical enterprise he is associated with must perform to allow him an increased salary.

No philosopher of life can with any certainty state a direct resulting benefit to a "star" who will permit her press agent to publish a statement that she takes milk baths. Such a statement, if it has any public interest at all, goes to the curiosity of women who read the prescriptions for beauty in certain departments of the press. It could excite no considerable curiosity in the public—and then only among certain persons outside of the police—even if it should be announced that the actress would publicly take a milk bath in the play in which she was appearing. The spreading of talk in the vicinity of a hotel might be a legitimate proceeding to soothe the nerves of an invalid guest, but it is riotous imbecility to say that it is spread to please an actress who is supposed regularly to achieve results by strenuous efforts in a neighboring theatre with the expectation that it will draw people to that theatre.

A freakish, frothy, or frivolous theatrical production may receive some benefit from press work based on its own characteristics, but no production of dignity can escape injury in the public estimation if it is subjected to undignified exploitation in the press. And no dignified production need lack legitimate publicity if its press agent be a man of particular knowledge and ability.

GARRICK STOCK COMPANY REVIVED.

Charles Dillingham announced last week that the players who are to appear in Charles Klein's new play will take the name of the Garrick Theatre Stock company, this latter by "cession" of Charles Frohman, who controls that playhouse. Charlotte Herne will be the leading woman of the company, and Bruce McRae the leading man. The other members of the company are Grace Filkins, Mathilde Cottrell, Dorothy Dorr, Helen Graham, Anna Johnstone, Gertrude Doremus, Frederic de Belleville, John Findlay, William Sampson, Ralph Deinmore and George A. Wright. This company, it is announced, will remain in the Knickerbocker. On the same date The Merry Widow will go into the New Amsterdam, The Round Up will move to the Broadway, and the Rogers Brothers in Panama to the Liberty.

PERSONAL.



DECISION IN METCALFE CASE.

The Court of Appeals Upholds the Appellate Division and the Critic's Charge of Conspiracy Falls.

The Court of Appeals, sitting in Albany, handed down a decision on Sept. 30 in the matter of James S. Metcalfe, dramatic critic of *Life*, against Charles M. Burnham as a member of the Theatrical Managers' Association. The decision upholds the Appellate Division of the Supreme Court, reversing the order of Justice Fitzgerald, in Special Term, who dismissed a writ of habeas corpus obtained by Burnham and remanded him to prison.

The case, as will be remembered, grew out of Mr. Metcalfe's exclusion from certain New York theatres managed by members of the Managers' Association. Mr. Metcalfe brought a charge of criminal conspiracy against the members of the association and Mr. Burnham was put forward to test the case. He obtained a writ of habeas corpus, which was heard before Justice Fitzgerald and dismissed. Mr. Burnham then made appeal to the Appellate Division and Justice Fitzgerald's decision was reversed. The case was then taken to the Court of Appeals by Mr. Metcalfe, and decision has been awaited since last Winter.

The present decision was written by Judge Edward T. Bartlett, all other judges sitting concurring. After reviewing the facts in the case, Judge Bartlett says:

It is proved that the object of the relator, Burnham, and the other theatre managers associated with him, was not to attack or rebuke Metcalfe in the legitimate exercise of his calling as a dramatic critic. The statement advanced by the relator in mentioning the theatre managers ever, referring to certain alleged libelous articles appearing in the periodical for which Metcalfe wrote, as follows: "For their so-called criticism on plays or business methods we make no mention—that does not concern us and is without our province—but when they persistently and for no discernible just cause (but a personal feeling, perhaps) make a butt of one's religion—he has a right, perhaps, to speak of it—but when they do it, to give the members of this association no assailed us, we are of confidence and support and to take necessary steps to prevent our business interests being injured."

We have here a clear and uncontradicted avowal of the motive that led the managers to exclude Metcalfe from their respective theatres. It was not an attack upon his right to exercise his calling as a dramatic critic, but an effort on the part of the managers to protect themselves from public articles reflecting on their personal integrity and a protest against unjustifiable attacks upon their patrons and members of the Jewish faith. It would be quite out of order, so far as we are concerned, to quote from an article (Metcalfe's) as written, signed and admitted by Metcalfe, as accurate, and intended in this case by the relator, which is, to speak with moderation, an unexampled illustration of race bitterness and hatred. A dramatic critic indulging in such intemperate language may reasonably expect to arouse unpleasant antagonism.

The remaining question in the case is whether the proprietor of a theatre has the right to decide who shall be admitted to witness the play he sees fit to produce in the absence of any express statute controlling his action. At this late day the question cannot be considered as open in this State. There are a number of cases arising out of the purchase of tickets, tickets from speculators on the sidewalk, after notification by the proprietor that the ticket will not be honored at the door. These cases illustrate the absolute control that the proprietor of a theatre exercises over the house and the audience. He derives his power from the State no authority to carry on his business, and may conduct the same precisely as any other private citizen may transact his own affairs.

In *Strawn v. Schenck* it was held that the sale of a ticket of admission to a concert is only a revocable license to the purchaser to enter the building in which it is given and to attend the performance; and, if received before the performance has commenced, and before he has taken the seat to which the ticket entitles him, and he remains therein after notice of the revocation and refuses to depart upon request, he becomes a trespasser, and may be removed by the use of force necessary for the purpose, and his only remedy thereafter is by action upon the contract.

The holder of a ticket which entitles him to a seat at a given time in a place of amusement, being refused admission, is entitled to recover the amount paid for the ticket, and, undoubtedly, such necessary expenses as were incurred in order to attend the performance.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, impudent and irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.)

H. A. STEELE, Joplin, Mo.: *Pagliacci* was first produced at the Theatre del Verme, Milan, Italy, on May 21, 1892.

B. F. MILLIN, Wilmington, Del.: The original Red Mill company is booked to play four weeks at the Broad Street Theatre, Philadelphia, beginning on Jan. 27.

P. W., Lancaster, Pa.: The name of the play you mention is not the *Lady and the Farter Physician*. Its correct title is *The Dumb Lady*; or, *The Farter Made Physician*. It is a farce, not a drama, as you suppose. The piece is divided into five acts and founded on Molire's *Medecin Malgre Lui*. It was acted at the Theatre Royal and printed in 1672. The author played Drench, the farrier.

R. T., Brooklyn, N. Y.: In the third act of *The Round Up*, two minutes and ten seconds elapse between the shooting of the Indian on the cliff and the fall of the curtain. On Wednesday night the man hung over the cliff for two minutes and forty seconds, which includes the time taken to raise and lower the curtain several times. We do not know to which Indian tribe he belongs, but suspect he is a white actor, perhaps a trained acrobat.

EDWARD HENRY, Chicago: 1. The two actresses who appeared with Evans and Hoey about eighteen years ago were Jennie Teamans and Mattie Ferguson. They played in *A Parlor Match* and made a great hit. 2. John T. Raymond played Colonel Mulberry Sellers in *The Gilded Age*, which was produced at the old Park Theatre, New York, on Sept. 16, 1875. 3. The play at Ford's Theatre the night of Lincoln's assassination was *Our American Cousin*.

THOMAS.—There have been several English versions of *Dumas' Donine*. The play was originally produced on Jan. 19, 1885. The following year, on June 11, it was presented in London. A version by Augustin Daly was given by that author in May, 1885, with Clara Morris in the title role. An adaptation by Sir Augustus Harris and Clement Scott was brought out at the Prince of Wales Theatre, Birmingham, Aug. 26, 1886, with Olga Nethersole. This play was afterward seen in this country. On the afternoon of May 24, 1887, under the title of *Fair Fame*, an adaptation by Clinton Stuart was performed.

EDITH PALMER, Detroit: *Checkers* was first produced on March 12, 1903, at Chatterton's Opera House, Springfield, Ill. The original cast was as follows: Thomas W. Ross as Edward Campbell, Dave Braham as "Push" Miller; S. B. Northrup as Arthur Kendall, W. A. Paul as Phillip Kendall, J. H. Hasleton as Judge Martin, Harry Gibbs as Murray Jameson, George Larson as Adonis Barlow, Joseph A. Wilkes as "Uncle Jerry" Halter, Claude H. Cooper as the General, George Turner as the Colonel, E. F. Nagle as the Major, William Wadsworth as Jasper, A. J. Edwards as "Chic" Allen, Stanley Murphy as Dick, H. G. La Motte as Harry, A. J. Edwards as Simpkins, Claude Cooper as Bud Breckenridge, E. F. Nagle as Hal Pendleton, George Turner as Lem Stevens, William Wadsworth as Tobe, H. G. La Motte as Captain Tilles, E. F. Nagle as Ed Gaines, George Turner as Hank Wilder, W. A. Paul as Jim Brown, Stanley Murphy as Sp'nt Egan, Thaddeus Shine as Barney O'Brien, George Hunter as Official Celler, A. J. Edwards as Jacob Geisenheimer, June Van Burkirk as Fort Barlow, Ethel Strickland as Radie Martin, May Voices as Cynthy, Marie Taylor as Aunt Dobe, Theresa Taube as Mrs. Long, Margaret Smith as Mrs. Watson, Claire Armstrong as Mrs. Gertrude Neville, Kathryn Morris as Clara Edmund. 2. "Lotta" (Lotta Crabtree) is still alive.

THE USHER



Frank McEntee writes to *THE MIRROR* relative to a letter in this journal recently that cited well known facts to prove that the stage in the better theatrical circumstances of Shakespeare's day was by no means as lacking in scenery and other accessories as extremists who assume that it was practically barren would have this age believe.

"Among other things," says Mr. McEntee (who is manager for Ben Greet), referring to the letter in *THE MIRROR*, "the writer makes the astounding statement that the 'Elizabethan theorists claim that Shakespeare knew nothing of scenery,' and Mr. McEntee claims that 'as far as can be learned not one Elizabethan theorist ever maintained such an impossible belief.' Mr. McEntee adds:

As is commonly known, the theatre in Shakespeare's time was without a curtain. For that reason a change of scenery was not possible without confusion, distraction and delay. The "Elizabethan theorists" consider it reasonable to suppose that Shakespeare therefore decided not to attempt to alter the scenes; preferring to suggest a change of place and a lapse of time by verbal reference, or to leave it to the imagination of the audience. The chorus in *Henry V* seems to express implicitly his point of view in the matter. The great dramatist must certainly have known as much about scenery as was worth knowing for his purpose. No doubt, it was the sorry exhibitions of scenery in the miracle plays that really persuaded him from employing any such silly and futile device. Under the circumstances there was but one thing for Shakespeare to do—and he did it magnificently—placed "the scenery in the lines."

This matter about scenery and accessories in Shakespeare's day is too broad to be confined to special pleading for a particular theatrical enterprise based on the archaic idea.

The student of stage matters of the Elizabethan period, as has already been shown in *THE MIRROR* by Appleton Morgan and others, can find much evidence that in the more particular productions of that time the stage was dressed with all the elaboration possible of the period. The introduction to *Titus Andronicus* in the Bankside Shakespeare presents much pertinent matter on this subject, and there are other sources of more or less exact information.

Although Shakespeare died when John Harvard was in his ninth year, and was probably never seen by the founder of America's leading university, it seems likely that the great dramatist might have been closely connected with the marriage of Harvard's mother, Katherine Rogers, of Stratford-on-Avon, to Robert Harvard, the Southwark butcher, whose son rendered such important service to the cause of education in this country.

In his new volume on "John Harvard and His Times," Henry C. Shelley, dramatic editor of the *Boston Herald*, has elaborated an attractive theory to the effect that Shakespeare was the means of introducing Robert Harvard to Katherine Rogers. Of course, Mr. Shelley had no difficulty in showing that many of the leading players of the *Globe Theatre* were closely associated with St. Saviour's Church, Southwark, London, and he also points out that as an office holder of that church Robert Harvard was brought into touch with many of Shakespeare's colleagues.

On the other hand, he establishes an intimate connection between the Rogers and Shakespeare families in Stratford-on-Avon, and from these several sets of circumstances works out a theory which gives his book a novel interest. "John Harvard and His Times," by the way, is the first book to be published on the founder of Harvard University.

Colonel T. Allston Brown has addressed *THE MIRROR* relative to the statement published last week in this journal about the first theatre in the American colonies. Colonel Brown says:

In last week's *Mirror* you state that a correspondent at Columbia, S. C., informs you that old records say that as early as 1732 a playhouse existed in Charleston, S. C., at which concerts were given, and that in 1735 a theatre was built and was the first theatre erected in the American Colonies.

I must take exceptions to this statement, for it was not a theatre erected for theatrical representations, but a building in which one room was fitted up for entertainments of all kinds. In my "History of the New York Stage" I state that Anthony Aston, otherwise known as Mat Medley, a lawyer, poet, actor and soldier, states that he acted in New York in 1732. The place in which he appeared was not a regular theatre, but an upper room in a building where concerts and entertainments of various kinds were given. In my history you will find the following: "In September, 1732, a company of professional actors arrived in New York from London, England, and gave performances (dramatic) in a large

room in the upper part of a building near the junction of Pearl Street and Maiden Lane. It was fitted up with a platform stage and raised seats, capable of seating 400 people. They acted there for one month, three times each week. The Nassau Street Theatre was located on the east side of Eliz (now Nassau) Street, between John and Maiden Lane. It was not a specially erected theatre, but a two-story house. The stage was five feet from the floor. A green curtain was suspended from the ceiling. A pair of paper screens were erected upon the right and left hand sides for wings. Six wax lights were in front of the stage for footlights. The orchestra consisted of a German flute, horn and drum players. Suspended from the ceiling was the chandelier, made of a barrel hoop, through which were driven a dozen nails, into which were stuck so many candles. Richard III was given on March 5, 1732. The first theatre erected in the colonies was Hallam's Nassau Street Theatre, opened Sept. 17, 1732, and shortly after this was fitted up as a church."

"In March, 1732, there appeared in the editorial columns of the *New York Herald* the following: 'Chief Justice Daly, of the Court of Common Pleas, has brought to light a most interesting bit of history concerning the drama in America. The first theatre in this country, he has discovered, was opened in this city Dec. 6, 1732.' Replying to this the *New York Clipper* said: 'Judge Daly's discovery is not news to old *Clipper* readers, for Colonel T. Allston Brown published that item in this paper just seventeen years ago.'

Major John B. Ketchum, a dramatic critic and writer some fifty years ago, and now an official of the United States Soldiers' Christian Aid Association, is represented on the stage to-day by his daughter, Edytha Ketchum, who, in response to curtain call at the Walnut Street Theatre, Philadelphia, recently delivered a little address which contained thoughts so commendable that a part of it is here reproduced for the first time:

Next to an approving conscience, the approbation of our auditors is the highest earthly reward to which we can aspire. The actress struts her brief hour upon the stage and then—slap!—is seen no more. But if this were the all and the end all! Happily it is not.

The actress lives in the affections of her

auditors. She remembers her triumphs, and knows that if her influence has been pure she has gained an earthly immortality that must be enduring, and worth years of sorrow and long periods of misrepresentation and conflict with opposing influences. Her repose is sweet and reflective; and retrospection comes often to "knit up the ravel'd sleeve of care," and console the aspiring woman for the loss, the pain and trial of the past time.

No actress comes to the center of the stage without labor and study and moral conflicts that may veil her soul in shadow. But there are feelings, sentiments and emotions engendered which neither time nor distance can destroy; and it is in these that the professional woman to-day finds a true solace as she remembers that

All the world's a stage.

And all the men and women merely players!

This is the truth. The actress has rewards fully commensurate with her life and work. Women in no other artistic walk of life inspire the public affection that is bestowed upon actresses who are worthy.

This is so because women in other artistic fields—say for instance the woman in the literary field—are known and beloved for their work apart from their personalities, which are unknown, while the actress comes into direct appeal, and her individuality itself is an element in the admiration she inspires.

LEW FIELDS.

A photograph of Lew Fields occupies the first page of this week's *Mirror*. Mr. Fields has just made his appearance in a new musical comedy that affords him better opportunities than he has had in years. There is not a harder worker or a better actor than Mr. Fields in musical comedy, and his friends are delighted at the success that is now his. He has always been noted for his conscientious work and for the quiet, reserved methods he uses to make his comedy tell. A review of his play is found in another column.

THE STRONGER SEX PRODUCED.

The first American presentation of *The Stronger Sex* was given at Columbus, Ohio, on September 23, with Maude Fealy in the star role. The play is said to have made a great hit, fully duplicating its English reputation. Miss Fealy in the principal part has a role just within the line in which she has made some of her principal successes.

THE NEW STUYVESANT THEATRE.



David Belasco's new theatre, the Stuyvesant, on Forty-fourth Street, a picture of which appears above, will be opened on Oct. 16 with *David Warfield in The Grand Army Man*.

Work on the theatre began early last Spring, and was pushed rapidly so that the structure was ready for the decorators about the middle of June. The entire Summer has been spent in fitting and decorating the house. As will be noticed in the accompanying picture, the exterior aspect of the house is simple but impressive. The interior, however, is unlike any other theatre in America, both in arrangement and decoration. It represents the most advanced ideas in theatre building, the work of Mr. Belasco and the architect, George Keister.

In the first place, the new Stuyvesant is the first New York theatre to be built in an inclosed rectangular court, with an open passageway ten feet wide extending around the entire structure. There are exits equivalent to nineteen of the regulation widths on the ground floor alone, which means that there is one exit for every twenty persons to be accommodated in the orchestra. The number of persons to an exit from the balconies is even less. The entire theatre, with every seat occupied, could be cleared in three minutes.

Perhaps the most remarkable novelty in the new playhouse, however, is the system of electric lighting, invented by Mr. Belasco and carried into effect by theatrical electrical experts. No chandeliers or brackets are visible in the theatre. Instead, the clusters of electric lights are inclosed in the space between the fireproof roof of the building and a ground glass ceiling of the auditorium. This is of glass, supported by ribs, thus presenting a paneled appearance. The lights beneath the balconies are to be similarly

contrived. Behind the scenes for stage effects there are to be 4,000 lights, with all manner of new contrivances for obtaining all degrees of brilliancy.

The distance from the floor of the stage to the roof above is ninety-two feet. Above the stage are two large fly galleries on both sides. All the drops, as well as the curtain, are raised and lowered by electric motors. The center of the stage is occupied by the platform of a large elevator, and below the stage are two separate floors. The purpose of this arrangement is to change the stage settings between acts more rapidly. One stage setting need merely be pushed on to the elevator and lowered to either of the floors below, where it can be stowed away.

The dressing rooms are in a separate building on the west side of the structure, divided from the main building by a thick fire wall. They are arranged in six stories, and are all open to daylight and fresh air, with windows on the 30-foot court already described. Besides all the customary appliances there is a shower bath on each floor.

On the west side of the building in front are the four floors of offices to be occupied by the members of Mr. Belasco's staff, which is to be removed from the Belasco Theatre. A mezzanine floor is provided, where Mr. Belasco will have a private reception room.

The general interior appearance of the new theatre is broad and shallow. Opera glasses will scarcely be necessary, even from the rear of the second balcony, and the front of the first balcony is unusually close to the apron of the stage. The seating capacity is 1,110.

Most of the mural decorations are by Everett Shinn. A detail from the space over one of the boxes is shown in the accompanying illustration.

A detail of the mural decoration.



MARY LAWTON



Photo Matzen, Chicago, Ill.

Mrs. Fiske's role of Tess in *Harrigan Grey Fiske's special production of Tess of the D'Urbervilles* is played by Mary Lawton, a young actress who in a brief career on the stage has come to the fore with surprising rapidity. It is only four seasons since Miss Lawton made her stage debut. During that time she has played leading roles with Otis Skinner in *The Duel*; in a number of productions at the New Theatre, Chicago, and with the Castle Square and other stock companies. She has already won success as Tess, having played the part of Hardy's heroine when the Castle Square company gave the play. The praise which her performance aroused at that time was an important factor in Mr. Fiske's choice of her to head his company.

A NEW DRAMATIC ORGANIZATION.

The Young Men's Hebrew Association of New York has made arrangements with Harold Brooks Franklin, formerly with Sam H. Harris, of Cohen and Harris, to conduct a theatrical organization in its building at Ninety-second Street and Lexington Avenue, the members to consist of both professional and amateur players. The object of this organization will be to encourage the production of the better kind of plays—not Ibsen or Shaw plays—but plays of a lighter caliber that have something in them. Mr. Franklin will have entire management of this organization, which will be conducted on a professional basis. The scenic and other equipment is to be constructed by members of the Y. M. H. A. under the supervision of experienced managers. The organization will be known as The Mansfield Players, as a tribute to the memory of Richard Mansfield. The first play will be given on Nov. 3, and will be followed by other plays at regular intervals.

A NARROW ESCAPE.

While going from Raleigh to Goldsboro, N. C., recently, E. W. Priest, advance agent of *The Red Feather*, was moved by a sudden impulse to leave the car in which he was riding to go to the car ahead. He had scarcely left his seat when a pistol bullet crashed through the window and was buried in the cushions of the seat he had just vacated.

CURRENT AMUSEMENTS.

Week ending October 22.

ACADEMY OF MUSIC—Dame Thompson in *The Old Homestead*—24 week—9 to 16 times.

AMERICAN—Through Death Valley—9 times.

ASTOR—Raymond T. Hitchcock in *A Yankee Tourist*—9th week—9 to 70 times.

BELMONT—The Rose of the Rancho—260 times, plus 6th week—40 to 47 times.

BLIJOU—Allison Warren in *The Master Builder*—24 week—27 to 28 times.

BROADWAY—Rogers Brothers in *Panama*—6th week—38 to 42 times.

CASINO—The Gay White Way—1st week—1 to 8 times.

CIRCLE—Announced for Oct. 12—Two Islands.

COLONIAL—Vaudville.

CRITERION—The Dairymaids—7th week—44 to 50 times.

DALY'S—Margaret Anglin and Henry Miller in *The Great Divide*—234 times, plus 6th week—35 to 45 times.

DEWEY—Robsonian Burlesquers.

EMPIRE—John Drew in *My Wife*—9th week—39 to 46 times.

FOURTEENTH STREET—Barney Gilmore in *Dublin*—26 week—9 plus 2 times.

GARRICK—Francis Wilson in *When Knights Were Bold*—9th week—30 to 36 times.

GOTHAM—Announced performances.

GRAND OPERA HOUSE—The Belle of Mayfair—140 times, plus 6th week.

HACKETT—Florence Roberts in *The Struggle Everlasting*—36 week—12 to 20 times.

HARLEM OPERA HOUSE—Stock co. in *Andrey*.

HERALD SQUARE—Lou Fields in *The Girl Behind the Counter*—2d week—7 to 13 times.

HIPPODROME—Pioneer Days and Neptune's Daughters—6th week.

HUDSON—Robert Edison in *Classmates*—7th week—24 to 25 times.

HUETIG AND SEAMON'S MUSIC HALL—Night Owls Burlesquers.

GERMAN—The Judge of Zalamea—3d and 4th week; The Glamour of the Stage—5th week; Ghosts—1st week; The Great Community—3 times.

KALICH—Yiddish Drama.

KEITH & PROCTOR'S UNION SQUARE—Vaudville.

KEITH & PROCTOR'S 23D STREET—Vaudville.

KEITH & PROCTOR'S FIFTH AVENUE—Stock co. in *The Girl on the Go*.

KEITH & PROCTOR'S 26TH STREET—Vaudville.

KNICKERBOCKER—The Evangelist—2d week—14 times.

LIBERTY—Lulu Glaser, in *Lulu*, from Berlin—4th week—22 to 28 times.

LINCOLN SQUARE—Fiske O'Hara, in *Dion O'Dare*—2d week—9 to 16 times.

LONDON—Belle and Woods.

LYDIA—Jesse O'Neill, in *Lydia*, Oct. 21—7 times.

MAIDSON SQUARE—Closed Sept. 21.

MADISON SQUARE GARDEN—Electrical Show, to Oct. 9.

MAJESTIC—Virginia Horned in *Anna Karenina*—31 times, plus 2 week—9 to 16 times.

METROPOLIS—Billy B. Van in *Patay in Politics*—9 times, plus 9 times.

MINER'S BOWERY—Thoroughbred Burlesquers.

MINEOLA EIGHTH AVENUE—Brindisi Burlesquers.

MURRAY HILL—Crackerjack Burlesquers.

NEW AMSTERDAM—The Round Up—7th week—39 to 57 times.

NEW STAR—Little Herries of the Streets—9 times.

NEW YORK—Vaudville.

PASTOR'S—Vaudville.

SAVORY—The Man of the Hour—45th week—337 to 384 times.

THALIA—Fighting Bill—9 times.

THIRD AVENUE—Stock company in *A Desperate Chance*.

VICTORY—Vaudville.

WALLACK'S—The Hurdy Gurdy Girl—3d week—17 to 24 times.

WEBER'S—Comming Oct. 16—Joe Weber's company in *Hip! Hip! Hooray!*.

WEST END—Cohn and Johnson in *The Shoe Fly Regiment*—22 times, plus 9 times.

YORKVILLE—At Yale—9 times.

TELEGRAPHIC NEWS

CHICAGO

The Man from Home a Success—The New Dominion—Donald Robertson's Venture.

(Special to The Mirror.)

CHICAGO, Oct. 7.—Another new play was virtually produced at the Studebaker last week, when the first metropolitan engagement of *The Man from Home* began, after preliminary performances at Louisville and Columbus. The authors are Booth Tarkington and Harry L. Wilson. Many persons expected an Indiana play full of local color and discovered that all the scenes were in very fashionable European surroundings, at the Hotel Regina Margherita, Sorrento, Italy, and that the "man from home" was the only real Indiana character introduced. His ward, a young woman born in Indiana, was represented as completely changed by long residence abroad, and like her brother, who had suffered similarly in mind, was ashamed of Kokomo. These transplanted youngsters were excessively humiliated by their forced association with "the man from home" when he appeared in Sorrento, fresh from Kokomo and proud of it. The young ward is engaged to marry a titled fop and has agreed to pay him \$750,000 for the honor—in the form of a settlement. This money is really going to the villain of the play, the Earl of Hawcastile, father of the fop, and an adventurer with a bad record in Russia, where he managed to send a socialist professor to Siberia and escape with his wife. The man from home, Daniel Voorhees Pike, lawyer, aged about thirty-five, from Kokomo, had as companion character through the play a distinguished-looking middle-aged man whom he called "Doc." He seemed to be a German, but he proved to be a Russian Grand Duke inco. The political prisoner (the professor) has appeared early in the play as a hunted man whom it was a criminal offense to aid to elude the police. These threads are woven into an exceptionally bright, interesting and witty play. Most of the wit, of course, is given to Mr. Pike, one of the "fattest" parts ever handed to an actor on the silver salver of star prominence.

Will T. Hodge, the fortunate recipient, made Pike a neat-appearing, deliberate, self-reliant Yankee with a drawl which now and then suggested Stubbs, of *The Cabbage Patch*. He was lively enough in the lively scenes and met the demands of the big scene in the third act with the demands of strength and general skill. The reviews were pleasant reading for Mr. Hodge, though the *Inter-Ocean* said that Pike was nobody but Freeman Whitmarsh, of *Sag Harbor*, after he had studied law in Indianapolis. It would have been a more substantial creation if more evidently and accurately patterned after a unique Indiana lawyer of Kokomo or other Hoosier city. Mr. Hodge got numerous curtain calls, and Tuesday night had to make a speech.

Eben Plympton's Grand Duke in disguise was a masterpiece of poise, grace, distinction and completeness. The audience was delighted and took occasion to express itself several times in enthusiastic applause. Mr. Plympton playing this role "in support" of a star was a keenly relished bit of satire, in effect though not intended, on the absurdity of the "starring" practice of managers and producers. Percy Ames' lean andapid, monocled, dawdling British aristocrat was admirably definite and complete. Olive Wyndham gave an entirely creditable performance of the transplanted Hoosier girl, and Alice Johnson did the comfete (the heavy) with strength and skill. Ida Vernon as Lady Creach and E. J. Ratcliffe as the Earl were a good pair of elderly British snobs. Henry Harmon did the emotional rescued prisoner convincingly, and Hassard Short was good as Horace. The rest of the company were praiseworthy. It included James Fortescue, Anthony Asher, Antonio Salerno, Thomas Ebert, William Lackaye. The critics bestowed a great deal of praise on the play and predicted that it would become a popular success. The first two acts did not seem to bear out this view, but the clever and strong, third act restored confidence. As a "roast" on American-born deserters to foreign snobbery the play is bold and effective, but needs adroitness and polish. The play has drawn well so far.

Abram Lincoln Erdman said he would proceed to show Chicago, beginning next week at the Auditorium, what sort of vaudeville it had not been getting.

James Durkin, the handsome leading man of the College Theatre Stock, came near damaging his face temporarily, if not permanently, last week, and thinks he narrowly escaped a fractured skull. His fine riding and driving horse ran away and threw him twenty feet to a stone sidewalk. While up in the air Mr. Durkin said to himself, "Now, I have a matinee this afternoon." He covered his face with his arms and landed on them and his hands. One of them was split so that he had to go to a surgeon and carry it bandaged all week while playing in *The New Dominion*. His German accent was not damaged.

Adelaide Kelm can furnish good Irish brogue on demand. Miss Kelm's father says she has Irish blood in her veins.

A handsome new temple of dramatic art will be opened at Brazil, Ind., the Sauerstein. It will be booked by the Central States Theatre Company, of Chicago.

The Lady of Lyons will be a special production of the early Winter at the College Theatre.

Prince Carl and The Middleman will be played at the Marlowe soon. Manager Marvin is making especial preparations for both.

Clay Clement's ingratiating comedy, *The New Dominion*, was handsomely produced last week at the College Theatre and cleverly played.

James Durkin, though not as impressive physically as Mr. Clement, approached very closely to his excellent Baron, giving it a fine aristocratic manner, charm, sympathy and a surprisingly good dialect. Virginia Keating did Flora Randolph most agreeably, and Morris McHugh made the colored servant true to life and genuinely amusing. There was plenty of real fireworks, the stage settings by Peter Donigan were exceptionally fine, and Manager Eugene McGillicut had the encouragement of big houses all week.

Will Reed Donroy, recently acting manager of the Walker Opera House at Champaign, Ill., has gone West as press representative of The Yankee Regent company, in which Toby Lyons is starring.

After a big advance sale the Eddie Foy engagement at the Garrick opened last night to a sold-out house. The engagement is for six weeks. Further notice deferred.

Richard Bennett, of *The Hypocrites*, was the guest of honor at a reception given by the Chicago Chapter of the Actors' Church Alliance in the Auditorium parlors last Friday.

The flourishing suburb of Roseland is to have a new \$30,000 theatre at 113th Street and Michigan Avenue. The theatre is to be opened on Dec. 1 under lease to I. E. Berkson, who will be manager.

The engagement of Donald Robertson and his art theatre company for a season of matines at the Garrick began this afternoon with *Moliere's Miser*. This play will be repeated Thursday afternoon. Mr. Robertson's fine production of *The Triumph of Youth* will be repeated tomorrow afternoon and Friday.

Leon Wachner's German stock company from Milwaukee began its season of Sunday performances at Powers' with brighter prospects than ever this season. The first play was a dramatization of Daudet's "Fromont and Rieder." The leading woman, Minna Hocke-Berens, and the leading man, Michael Isailovitz, are new members. Gertrude Seeger remains, also Ludwig Kreis, Bethold Sprout, Conrad Bolton, Hedwig Beringer and Helene Lobe.

Frank Moulan and Maud Lillian Berri still head The Grand Mogul company, which is finishing a fortnight at the Auditorium as the Policemen's Benefit attraction. The company includes John Dunsmore, J. B. Carson, Sarony Lambert, Edith St. Clair and Clara Belle Jerome.

Franklyn Fyles' drama, *Druss Wayne*, will be

produced for the first time in Chicago at the Bush Temple next week.

The third anniversary of George Lederer's management of the Colonial was observed last week.

Fritz Scheff and Mlle. Modiste have delighted as much and as many at the Illinois as before, the unexcelled light opera company still includes William Pruette, Claude Gillingwater, Bertha Holly and Leo Mars. Josephine Bartlett has received numerous press compliments for her Cecile. Robert Michaels sings the captain better than before.

William Jossey, a well-known leading man of local stocks, appeared in his own play, *The End of the Trail*, at the Alhambra last week, and received much attention from the dramatic writers. The play is well staged and played and full of life, with a variety of Mexican frontier characters.

Frances Kennedy, formerly of the La Salle musical stock, is the new Madame Woodbury of *The Knight for a Day* company at the Whitney, and is making much more of it than any of her predecessors. Eugene Moulan, a brother to Frank Moulan, recently joined the company. He is playing the chef creditably. Edward Beck's expressman has become an unusually genuine and humorous character.

W. P. Cullen's production of *The Burgomaster*, which is the bill at the Great Northern this week, will be followed by *Piff! Paff! Pout!* During the week of Oct. 20 Thomas A. Shea will be seen in *Dr. Jekyll and Mr. Hyde*, *The Bells and A Soldier of the Cross*, *Wine, Women and Song*, from the Circle, New York, will be the attraction for the weeks of Oct. 27 and Nov. 3, and Williams and Walker are due a little later.

The engagement of Robert Mantell will follow that of *The Red Mill* at the Grand Opera House, beginning on Nov. 3. Mr. Mantell will remain three weeks. Then Bertha Kalich for two weeks in Harrison Grey Fiske's elaborate production of *Sappho and Phaon*. The Richard Mansfield time, which follows that of Miss Kalich, will be filled with the engagement of Eleanor Robson, four weeks. Ezra Kendall will follow Miss Robson, remaining two weeks; then Otto Skinner for two weeks; Wilton Lackaye two weeks and Mrs. Fiske to weeks. A Savoy musical production is booked to follow Mrs. Fiske. Grace George in *Divorces* will follow the only musical interruption of a fine, dignified season of the best attractions.

The Studebaker management has a secret. A big musical production has been booked, but further particulars are refused. The secret attraction will be seen about the beginning of the holidays.

Hugh Ford, stage director of *The Man from Home*, received a handsome diamond pin as a present last week from the members of the company.

A member of a local stock got confused recently, and instead of saying "The king and queen are in the rookery," he nearly spoiled a fine scene with "The king and queen are out in the grocery."

Leon Friedman, who has heralded Virginia Lee, Lew Dockstader and other famous folk on former occasions, did the advance work for the Eddie Foy engagement at the Garrick.

Jack Murray, formerly of the local group of dramatic critics, is back in town ahead of Lillian Russell, and is engaged for her world tour.

Ted Leahy, recently business manager of the College Theatre, has been appointed advance representative of Fritz Scheff.

Alice Hagan Rice, author of *Mrs. Wiggin of the Cabbage Patch*, is in the city accompanied by her husband, Cale Young Rice, author of *A Night in Avignon*, which Donald Robertson will produce. Mr. and Mrs. Rice are guests of Mr. Robertson.

A Chicago young woman who has chosen the stage has been meeting with success in vaudeville under the assumed name of *Coy de Tricky*.

Two young women well known in the social circles of Chicago have gone on the stage as the Collins Sisters.

Jane Kenmark and Frank Sylvester are preparing to produce a playlet by Frank Ferguson entitled *Marguerite's Husband*.

The Girl Question seems to have settled into a snug place in popular favor and entered on a run that will continue a long time. The La Salle stock was never better than now with Georgia Mendum, Leona Kerwin, Frances Demarest, Leo Kohlmar, Arthur Sanders and other clever actors and singers.

Hal Godfrey left last week on a hunting trip to Colorado, where he will add the effect of ozone to the exhilaration of his recent success in Europe. While traveling in the Emerald Isle he caught an Irish cold which put up a good, strong fight against eviction.

Rae D. Henkle is in charge of the Brady-Grimmer press bureau this season.

Nellie Lynch has joined Marie Cahill's company, which will be at the Illinois following the engagement of Fritz Scheff.

M. W. McGee has been appointed manager of Powell and Cohn's Si Holler company. The tour began Saturday at Kalamazoo. The company includes Will F. Conion, J. F. Burns, George A. Steers, Franklyn Carpenter, Harry Wayne, Mason Douglas, John T. Connor, Arthur Phillips, Lorraine Tolson, Hassel Moy, Eva M. Hays, Martha Dane, Gertrude Allen, and Cecil Day. Frank B. Morton is in advance.

Ezra Kendall will produce George Ade's *The Land of Dollars* at Indianapolis next month and will be seen in it soon afterward at the Grand Opera House, Chicago.

Manager McGillicut, of the College Theatre, is preparing a production of Richard Mansfield's *Old Heidelberg*.

There is a rumor that the Chicago Opera House will be used again for musical comedy soon, but this is denied by representatives of Mr. Kohl, who say he has no intention at present of making a change at this theatre.

Adelaide Kelm up a tree was particularly charming at the Bush Temple Sept. 22 in A Royal Family. Edward B. Haas was a good-looking crown prince and played the love scenes with exceptional naturalness and dignity, but was too sober in the lighter scenes. Will D. Corbett's King was finely, definitely and thoroughly well played. Peter Lang's Cardinal was a particularly admirable stock achievement, played with ease and finish. J. J. Fitzsimmons' young priest was excellent. Florine Arnold as the Queen Mother plausibly. Capacity houses have been numerous lately at the Bush. About the only men in the assemblage of women who filled the house Wednesday afternoon from footlights to ceiling were those of the orchestra.

Ed Clifford, of the Bowland and Clifford company, is in New York on business of the company's several attractions.

Just as it was leaving, The Girl Rangers was showing a smoothness and brightness which would have added much to its reputation and success had these conditions been noticeable earlier. After a month at the Walnut Street, Philadelphia, the production may go to the Broadway Theatre, New York. Irene Davies' equestrian song number, "Love Me, Love My Horse," has become a memorable and handsome feature.

Arthur J. McWatters has joined the company as the pugilist (lightweight), and with Miss Tyson transfers from vaudeville several of their biggest hits. Miss Tyson is making Arthur Weld's post card number one of the most successful bits of the production, with half a dozen encores nightly. Van Rensselaer Wheeler is singing his two fine solos better than, at first, and Lillian Shaw continues one of the big hits with her slavey character and Tiddish specialties. Will Rogers, the rope thrower, continues to get enthusiastic applause with his lariats, but has stopped the casual remarks which the audience relished.

The engagement of Lillian Russell in *Wildfire* at Powers' will begin to-night. The company includes Boyd Putnam, Herbert Correll, Hugo Toland, Will Archie, Harry Stafford, Gilbert Dongria, Annie Buckley, Genevieve Cliff and Rosalie De Vaux.

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A "chorus girls' ball" will be given by the newly organized theatre Treasurers' Association at the Coliseum on Nov. 23 to get a fund for the establishment of clubrooms. Treasurers McDan-

ials of the Grand, Winkelman of the La Salle, Timponi of Powers' and Boyle of the Chicago Opera House are in charge of arrangements.

Kabale and Liebe, by Schiller, will be the first German classic matinee production at Powers' on Oct. 14.

The opening performance of the French Theatre will be Sardou's *Patte de Mouche* on Oct. 15.

The Chauncey Olcott engagement at McVicker's will begin on Oct. 13. His new play, *O'Neill* of Derry, will be given.

The opening bill of the Klaw and Erlanger vaudeville at the Auditorium includes Vesta Victoria, Ida Fuller, Zaretsky Troupe and George Fuller Golden.

The Burton Holmes lectures at Orchestra Hall will begin next Wednesday.

The bills this week: Studebaker, *The Man from Home*; Grand Opera House, *The Red Mill*; Garrick, Eddie Foy; Illinois, Fritz Scheff; Colonial, *The Talk of New York*; Powers', Lillian Russell; McVicker's, Lew Dockstader; La Salle, *The Girl Question*; Whitney, A Knight for a Day; Auditorium, *The Grand Mogul*; Garrick (afternoons), Donald Robertson; Bush Temple, *The Adventures of Lady Ursula*; Great Northern, *The Burgomaster*; People's, *The Speculator*; Peckin, *The Isle of Pines*; Marlowe, *All the Comforts of Home*; College, Old Heidelberg; Academy, *A Fighting Chance*; Bijou, *The Outlaw's Christmas*; Alhambra, *The Four Corners of the Earth*; Columbus, Bedford's Hope; Criterion, *The End of the Trail*. ORIS COLBURN.

BOSTON

The Morals of Marcus—The Follies Does Well—Stock Productions—Gossip.

(Special to The Mirror.)

BOSTON, Oct. 7.—Marie Doro is the conspicuous newcomer of the week in Boston to-night, and at the Farnsworth every seat in the theatre was filled when it was time for the curtain to rise upon *The Morals of Marcus*. The piece was splendidly given to-night and moved like clock-work. It was uniformly well acted. The part of the Oriental beauty transplanted to London atmosphere but still preserving her Eastern ways was just the sort of a character that Miss Doro could play gracefully, and she realized every opportunity. Foremost in her support was C. Aubrey Smith, the London actor who originated the part of Marcus Ordway over there. Others who were well received were Forrest Robinson, Ivo Dawson, William Evans, Beatrice Forbes-Robinson, Kate Mack, Mrs. J. P. West, Alice Neal and Leonore Palmer. A delegation from New York was on hand in honor of the new star and the first performance of the play in America.

The Studebaker management has a secret. A big musical production has been booked, but further particulars are refused. The secret attraction will be seen about the beginning of the holidays.

The engagement of Robert Mantell will follow that of *The Red Mill* at the Grand Opera House, beginning on Nov. 3. Mr. Mantell will remain three weeks. Then Bertha Kalich for two weeks in Harrison Grey Fiske's elaborate production of *Sappho and Phaon*. The Richard Mansfield time, which follows that of Miss Kalich, will be filled with the engagement of Eleanor Robson, four weeks. Ezra Kendall will follow Miss Robson, remaining two weeks; then Otto Skinner for two weeks; Wilton Lackaye two weeks and Mrs. Fiske to weeks.

The Divorces will follow the only musical interruption of a fine, dignified season of the best attractions.

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action. *Fighting Bill*, the Sheriff of Silver Creek, will be here on Oct. 14.

Elmendorf's illustrated lecture at the Academy of Music will take place five Friday evenings and Saturday matinees, Oct. 18, 25, 26, Nov. 1, 2, 8, 15, 16, respectively.

“Cools Wanamaker, a local newspaper man, has been appointed general press representative for Shubert's new *Adelphi* and the new *Lyric* Theatre.

“No One Dreams About Me” is the title of a new song composed by W. Dayton Wegener, business-manager of the Grand Opera House, and sung this week by Miss Langdon Tempest in *Dolly Dimples*.

The Empire Theatre, Frankford, Pa., opened on Oct. 7 under the management of Stanford and Western with a stock company. At the White Horse Tavern, John L. Woodson is stage director. The company includes Paul Taylor, Emily Smiley, and Marie Western.

The Empire Theatre, Frankford, opened for a season to-night with the Stanford-Western dramatic stock company in *At the White Horse Tavern*, with the company already announced in *The Minors*. Three matinees weekly will be given.

At Hart's Kensington Theatre the attraction is changed to vaudeville for week. Howard's Big Show, with Charles Nichols and company, and the three *Gardiners* are the features. From *Sing Song to Liberty* follows on Oct. 14.

The Middleton and Barbier's Stock company at Forepaugh's Theatre appear this week in a pastoral drama, by Ernest Lamson, entitled *To Be Dearly*. It has specialties by Grace Campbell, Dorothy Lamb, and Miss Almsey. After an illness of two weeks, Elwin Middleton reappeared this afternoon. The *Hunchback of Notre Dame* is in rehearsal for the week of Oct. 14.

Darcy and Speck's Stock company at the Standard Theatre pleases their patrons by showing *The Secrets of the Police* for the week. When *Women Love* follows on Oct. 14.

Dumont's Minstrels at the Eleventh Street Opera House have a new burlesque, *Trading Stamp Pad*, but still adhering to their big hit, *The Million-Dollar Pier Tickler* at Atlantic City.

Eigo and his Hungarian Gypsy Orchestra continue to be a feature at the Hotel Majestic in this city.

At the German Theatre the Stock company played in *The Other, Gypsy Baron* and *The Beggar Student*.

Oscar Hammerstein states that unless he receives by Nov. 1 a subscription for thirty boxes at \$2,000 per season for a term of two years, he will abandon his opera project and place the property on sale. He may use the site to erect a vaudeville theatre.

S. F. N. M.

WASHINGTON

Charles Klein's Step-Sister Has Its Premiere

—Carroll Neilson.

(Special to *The Mirror*.)

WASHINGTON, Oct. 7.—At the New National Theatre to-night Manager Charles B. Dillingham presents his newly organized Garrick Theatre Comedy company in *The Step-Sister*. Charles Klein's new three-act play of modern life, which instantly scored a pronounced success with a large and enthusiastic audience. The following is the cast of characters:

J. Madison Tate	Bruce McRae
Capt. Adolphe de Barget	Frederick de Belleville
David Chapin	John Findlay
Mr. Corries	William Sampson
Jacob Ogden	Ralph Delmore
Potter	George Wright
Doris Chapin	Christy Herne
Mrs. Chapin	Grace Bellmore
Miss Harrison	Mathilde Cottrell
Miss Gable	Dorothy Dorr
Miss Perry	Anna Johnstone
Kitty	Gertrude Doremus

As the play will have a metropolitan hearing next week I will not go into detail as to the story, which in brief tells of the bitterness raised in a family by a wife's second marriage and the attempts of a girl to retrieve the family fortune by dabbling in Wall Street speculation and her experience in a business way with one of the meanest of the mean, an unscrupulous, sordid, and grinding American millionaire. Christy Herne in the leading role of Doris Chapin covered herself with glory, her portrayal meeting at all times strong recognition for her superior, talented, artistic work. Bruce McRae, Frederick de Belleville, John Findlay, Ralph Delmore, Mathilde Cottrell, Grace Bellmore, and Dorothy Dorr have fine parts. The play was produced under the personal direction of the author, who was the recipient of a pronounced curtain call in which he voiced his thanks for the splendid reception given the play and the talented efforts of the company. The three attractive stage settings were from the brush of Homer Emena, and built by B. McDonald. Ira Hards is the stage director. Next week, *The Lion and the Mouse*.

Dunstan Farnum in *The Ranger* has a splendid opening at the Columbia Theatre, where this popular actor is roundly praised for his excellent work.

Carroll Neilson in *Rachel Crother's play, The Three of Us*, is a success with the large Belasco Theatre audience to-night, where the play, star and capital support is accorded distinct approval for one of the best of pleasing nights. The clever supporting company presents Frederic Truesdell, Harrison Hunter, John Westley, Stanley Dark, Samuel Klawans, Thomas Kelly, Emily Collins, Eva Vincent and Edna West. Next week, Virginia Barnes in *Anna Karenina*.

Charles E. Blaney, in his latest melodramatic thriller, *His Terrible Secret*; or, *The Man Monkey*, provides for his star, William H. Turner, in the dual character of Melmoth, the man and monkey. It made a big hit with the audience at the Academy of Music. One of Blaney's best companies is seen in support. Next week, Lottie Williams in *The Little Madcap*.

Marie Corelli's *Thelma* is the Majestic Theatre Stock company's presentation for the current week. The play is a favorite one in Miss Purcell's repertoire and an attractive one with her audience. Next week, *The Two Orphans*.

Barney Klawans, for a number of years identified with the box office of the Columbia Theatre as the pleasing and courteous assistant treasurer, severs his connection with the house this week to accept a very attractive offer from a large real estate firm in Portland, Ore.

B. M. Cuning, the Academy of Music's last week's powerful drawing magnet in *From Sing Sing to Liberty*, gave in the presence of a number of invited guests a new exhibition of his powers to escape from fastenings by jumping, securely locked in handcuffs and leg shackles, overboard into the Potomac River from the deck of the U. S. S. *Puritan*, stationed at the Navy Yard. He was shackled by Ensign Terrell with the regulation ship's iron, which he removed while under water, coming to the surface with them unlocked.

James K. Hackett has spent money lavishly on *A Pool and a Girl*. If the attraction don't close immediately it will be on account of the big trimming and redressing it will have to receive to make it acceptable. First-class audiences will not accept it in its present form. Business at the Columbia Theatre with a new production was far below par.

The new code of police regulations approved by the Commissioners of the District of Columbia last year, which governs Washington, that makes it a misdemeanor for any actress “to make any motion, sign or movement upon the stage that shall be regarded as indecent,” was seemingly violated on the opening night of the engagement of the Casino Girls' Burlesque company at the new *Gayety*, in the individual opinion of Sergeant of Police Lee, who upon the conclusion of the act went behind the stage and arrested Miss Eugene Fournier, who deposited \$50 as a security for her appearance next day in court. Her case was postponed and the \$50 forfeited at the end of the week.

The Orpheum Show is the week's attraction at Chase's big popular house. A strong organization presented the Bradlee Martin comedians in Lillian Burkhart's clever playlet, *Jessie Jack and*

Jerry. James F. Kelly and Adele M. Kent, La Gondola's Spanish Troubadours, Warren and Blanchard, *Flamenco*, Rosina, Camille's Mexican Night Wonder, the Two Jack Musical Trio and Corazon, a clever singing voiced comedienne.

The *Gayety*, with Robie's Knickerbockers, and the *Lyceum*, with the Broadway *Gayety Girls*, open N.Y.

JOHN T. WARD.

ST. LOUIS

Hattie Williams in *The Little Cherub*—Chauncy Olcott—Piff! Paff! Pouff!

(Special to *The Mirror*.)

St. Louis, Oct. 7.—With several new plays on view at the various local playhouses to-night and Piff! Paff! Pouff! offered at popular prices every downtown theatre was sold out and the S. L. O. sign in evidence long before it was time for the curtain to rise.

Hattie Williams, who made her local debut as a star before a large audience at the Olympic, carried off first honors. Miss Williams is seen to advantage in *The Little Cherub* and receives excellent support at the hands of Henry V. Winter, Lucy Monroe, Corinne Frances, Trixie Jernay and a large number of others. The Olympic bookings for the remainder of the month are: October 14, Fritz Scheff in *Mile. Modiste*; Oct. 20, Edward S. Ables in *Brewster's Millions*; Oct. 28, Ethel Barrymore.

That popular singer of shallow love ballads, Chauncy Olcott, received an enthusiastic reception in his new piece, *O'Neill of Derry*, to-night. Olcott in this piece has four new songs, each one of which he sings with the same vim and vigor of old. The announcements for the near future at this theatre are: Oct. 13, Rose Stahl in *The Chorus Lady*; Oct. 20, Al. H. Wilson in *Metz of the Alps*; Oct. 27, *The Belle of Mayfair*.

That musical cocktail, Piff! Paff! Pouff! was put on to-day at the Grand Opera House for the first time in this city at popular prices before the largest crowd, according to Manager Fleming, ever in that theatre. Ben Grinnell, for two seasons featured as a comedian at the New York Hippodrome, and LuLu McConnell, comedienne, head an excellent cast.

Klaw and Erlanger's vaudeville at the Garrick this week is of the sort that attracts the crowds, and in consequence two large audiences taxed the capacity of this house to-day. The bill consists of Joe Maxwell, the Zaretsky Troupe, Collins and Hart, Stuart Barnes, Quigley Brothers, Klein, Ott Brothers and Nicholson, Lee Carrillo and the La Vallie.

Joe Horitz, a St. Louis boy, made his debut before his townsmen to-night in the title part of *Our Friend Fritz*. He was greeted by a large audience, and received an ovation, the like of which has not been given to any actor ever playing the Imperial Theatre.

McFadden's *Row of Flats* is at Havlin's this week delighting large crowds as of yore.

The New Century Girls commenced a week's engagement at the Standard this afternoon to capacity.

Kiss and Barton's Big Gayety Extravaganza company delighted the patrons of the Gayety, who turned out in droves this afternoon and evening. Manager Crawford was obliged to hang up the S. L. O. sign at the evening performance.

Joseph Sheehan has extended his present engagement to eight weeks. He will put on Carmen at the Odeon to-morrow night.

The Columbia puts on a new bill to-morrow night, headed by Hilda Spong.

According to his present plans, Tom Nawn will take a big vaudeville company to Australia next year.

the week only, having been transferred from the Duquesne, where E. H. Sothern began a week's engagement to-night in *The Fool Bath Said—There Is No God, If I Were King*, and Hamlet are part of Mr. Sothern's repertoire. Next week the Nixon will offer Blanche Walsh in *The Straight Road*, and in lieu of vaudeville at the Duquesne Dave Lewis in *About Town*.

“Advanced vaudeville” has only drawn very small attendance at the Duquesne during its season of the past five weeks, and it is likely to be abandoned in favor of regular attractions from now on.

The Mysterious Burglar contained sufficient power to hold the attention of the crowds at Sothern's Empire to-day, and is one of those plays which appeals to the popular price contingent. Both the company and scenery are adequate. Cecil Spooner in *The Dancer* and the King is underlined.

Mile. Fougner is the feature of the Casino Girls Extravaganza company at the Gayety, which had its usual very large audiences to-day. Robie's Knickerbockers follow next week.

The clientele of the Academy is offered the Jolly Grass Widows, with its burlesques and olio bill, this week.

Perulio, conductor of Ellery's Band, is the chief attraction at the Pittsburg Exposition for the week.

ALBERT S. L. HAWKINS.

BALTIMORE

The Spring Chicken—A Fool and a Girl—

Lottie Williams—Other Bills.

(Special to *The Mirror*.)

BALTIMORE, Oct. 7.—Richard Carle is at Ford's with his last season musical play, *The Spring Chicken*, which, however, received its premiere in this city this evening. Mr. Carle was warmly greeted, and his clever work as Ambrose Girdle sufficiently entertained his audience to justify the manner of his reception. The play went well, being full of life and fun, and the musical numbers proved attractive. In the cast are Bessie McCoy, the Hippodrome dancer; Jeanette Bayard, soubrette; Alice Hagen, Victor Morley, Arthur Conrad, William H. Evans, Richard Ridgely, Abbott Adams, William R. Walsh, Charles T. Bordely, John Hart, Leland Stearns, John J. McGinty, James B. Kelley, John H. Purcell, Marion Mills, Florence Averell, Amy Dale, Gertrude Gibbons, Burleigh Murray, Helen John, Inez Bauer, Goldie Job, and Violette De Winta. Next week Ford's will have another musical comedy, *The Belle of Mayfair*.

A Fool and a Girl, which is under the management of James K. Hackett and which had its premier in Washington last week, is seen at the Academy. It is well presented by a competent company, including John McDean, Frank Wunderlich, Douglas J. Wood, Fannie Ward, Allison Skipworth, and Helen Mar.

The Burnside-Herbert-Kerker musical comedy, *Fascinating Flora*, will follow next week.

The George Fawcett Stock company has revived Clyde Fitch's rural comedy, *Lovers' Lane*, at Albaugh's. Earle Ryder is seen as the minister, while Catherine Emmett is his lady love. The other members of the company contribute to an even performance. The play is staged by Allen Fawcett. The Charity Ball will be presented next.

Charles H. Yale's *Painting the Town* holds the stage of the Auditorium, where it proved entertaining. The story is broken occasionally by clever singing and dancing specialties. Nat Willis in *A Lucky Dog* will follow.

Lottie Williams comes back to Blaney's, where she is seen in *Josie, the Little Madcap*. Next week, W. R. Turner in *His Terrible Secret*.

A *Midnight Escape* is the offering at the Holiday Street. It is a sensational drama, telling the story of a Hebrew lad cast adrift in the great metropolis. The Little Organ Grinder is the underline.

Otis Skinner made a decided hit at Ford's last week as Colonel Philippe Bridan in *The Honor of the Family*. His performance is a most interesting one and his conception of the character is novel and clever. The Players' Club of Baltimore met on Oct. 3 and elected the following officers: Charles E. Robinson, general manager; C. Harry Hoff, business-manager; Albert E. Lyman, President; Edward D. Breckin, Vice-President; George H. Kramer, Secretary; George B. Ely, Treasurer; Edward M. Kennard, L. Victor Barnes, and John Dougherty, Board of Managers. The club is in preparation a musical comedy, *The Rocking-Horse Brigade*, the book by Charles E. Robinson and music by L. Victor Barnes. Among those who will be prominently identified with the club's work are Jessie Terrant, Cherie, Monie R. Scherwin, and Charles E. Reilly.

HAROLD RUTLEDGE.

REVIEW OF NEW PLAYS.

(Continued from page 3.)

a most unvillainlike way that he had married the girl of his own sweet will long ago. The captain escapes chastisement and the audience is the gainer by a song which Mr. Hara sings at this point, instead of using his whip on the square's broad shoulders.

Dion O'Dare, though only a bog trotter, has some of the divine fire and models in clay at odd moments to the consternation and regret of his practical minded mother, the keeper of the village inn, who wants “the boy” to learn something useful, but Dion's unfilial intractability and pig-headed perseverance along lines artistic bring him in the end to a point of substantial comfort that coincides with his mother's wordly-mindedness, for the handsome young sculptor has just the pleasing qualities which win Mary Kyle, the heiress. She is an English girl, and when she marries the Irish lad the long wished for Emerald-British Lion entwines cordial in complete, showing that the bitter enmity caused by the question of “home rule” did not disturb one family at least.

The four acts were well staged, but why the second act should be labeled “soft links” when the act showed the garden wall of a baronial castle with the exterior of the mansion just on the other side, the programme failed to explain. Yet the audience did not mind this pleasantness, and applauded the scene with as much gusto as if the links were really there, showing John Rockefeller and Andrew Carnegie in a contest for honors.

Mr. O'Hara scored as the young, handsome Irish lad, and sang a pleasing melody called “See Saw” with Florence Malone and Dorothy Gish as the three sat on a see-saw plank, and the two young women joined heartily in the chorus. The star's voice, while of good timbre, seems hardly adequate to his large physical proportions: yet he sings pleasingly and acts his part with spirit and buoyancy. Frank Rollins made a capital villain and had the build of the typical fox hunting squire. Thornton Cole's burlesque of an English lord was a disappointment. Lou Ripley as Dion's mother gave a good impersonation of an Irish landlady. Marie Quinn as Helen Croker, the foil of Mary Kyle, the role assumed by Florence Malone at every point and should have been entrusted with the character of Mary Kyle instead, as she had the attractiveness, dainty air and chic manner the author intended for the heroine of the piece.

YORKVILLE—*The Mazuma Man*.

Musical burlesque, in two acts, by Frank Kennedy; music by William J. McKenna. Produced Sept. 30. (E. D. Stair, manager.)

George Sidney

Eva Matthews

Frank Law

Victor Cassmore

Johnny Philibert

Frank Gibbons

Clipsper Bond

Roy Montgomery

Wash Bailey

Carrie Webber

Tess Totoras

Rosetta Kremons

George Sidney and Carrie Webber presented their new “Izzy” play for the first time in New York at the Yorkville Theatre last week.

George Sidney and Carrie Webber presented their new “Izzy” play for the first time in New

THE LONDON STAGE.

A SPELL OF HOT WEATHER INTERRUPTS THEATRICALS AND DEPRESSES BUSINESS.

John Galsworthy's *Joy a Joyless Play*, According to *Gawain*—*Barry Doyle's Rest Cure* Amuses in a Conventional Way—Plenty of Promises for the Future—Gossipy Items of Interest.

(Special Correspondence of The Mirror.)

LONDON, Sept. 28.—The sensationally sultry snap which has set in during the last week in order to make up for the Summer that never came has played havoc, not to say *Old Harry* (as the old English were wont to remark) with the British theatres and places where they act or sing. Of course, as usual, London has suffered most because it is the biggest and best supplied of all the British cities. In many theatres and music halls the night's "returns" have scarcely been worth returning, and, of course, at those houses of entertainment where the entertainment was not "first chop" (as they say in the Randers dialect) your unpassionate pilgrim, *Gawain*, the Good, was saddened by the sight of what that shrewd "house-counter" actor-manager, W. Shakespeare, called "a beggarly array of empty boxes." N. B.—As you have, of course, noted—W. S. omitted to make any mention of any such non-remunerative array of little gallery seats, stalls, dress circle, pit (or parterre), etc.

As I write the heat is intense, so much so that now in the very eve of what the good Spencer called "chill October" I feel inclined to emulate that always wise and witty ecclesiastic, Sydney Smith, who (on a similar memorable occasion) declared that he felt inclined to take off his flesh and sit in his bones!

As I peer out into the caloric-charged atmosphere methinks I see like stern old Elijah the *Thibbitt*, "a cloud no bigger than a man's hand," which seems to foretell that kind of thing which (in this land, anyhow) drives people into the playhouses, meaning rain.

"Let it come down!" exclaimed *Macbeth's* specially engaged murderers. And so say I. "And so say all of us," I hear the theatrical and variety managers murmuring. I mean, of course, I hear them in my mind's ear, Horatio Mino.

I regret to have to proceed by chronicling that this week we have not had any particularly good, new plays, wherewith to combat the abnormally good weather. There have been two new plays in the tip-top or unsuburban playhouses, and as regards these—but please pardon me one moment.

In the days that were earlier a brilliant brother bard of mine, namely, Walter Parkie (alias the London Hermit), trolled forth the following startling stanzas:

He stood on his head by the wild sea shore,
And joy was the cause of the act;
For he felt as he never had felt before,
Insanely glad—in fact.

For in the voud that crossed the bay,
His mother-in-law had sailed,
For a distant country far away—
Where tigers and snakes prevailed.

Now wait a minute! Presently you will see the cause of my deep-seated artfulness in quoting the aforesaid pathetic poem. I will confess, right here, that my reason was this—namely, that when the first new play of this week was presented it was called *Joy*, and, alas! we critics (or drama directors), when the curtain fell at the theatre concerned—namely, the Savoy—were utterly unable to rush out and stand on our respective heads (swelled or otherwise) by the more or less wild Thames shore and exclaim that "*Joy*" was the cause of the act.

The play in question, the first new work yet attempted by the famous Vedrenne-Barker management since they migrated to the Savoy from the Court, was the work of one John Galsworthy, who had won his playwriting spurs under the said V. and B. at the said Court with a brilliant play called *The Silver Box*.

As far as *Joy* was concerned, however, I (the high-souled *Gawain*) feel inclined to agree with an insidious suggestion from my far lower self (or "Aara"), that the perhaps satirical or gall-dropping *Galsworthy* called his play *Joy* on the *Lacus a non Lucendo* principle—that is to say, because it was really, don'tcheknow, so utterly joyless.

And yet when you come to perpend (as W. S. says), author *Galsworthy* certainly showed a sense of what the great and gentle Darwin called "reversion to type," for in a quite amateur fashion he shows that he only called his play *Joy* because he had introduced a heroine of that contentful Christian name!

Butre now! If you really and truly wish to know why I have spared so much in leading up to my opinion of *Joy*, it is that I have been trying to avoid giving *Mirrors* readers, and especially *Mirrors* readers (hiss 'em!), any actual details of this especial play, the joyless *Joy*. And I have endeavored to refrain from full description because Mr. *Galsworthy's* latest play is written round a married woman, who, lying apart from her husband and with her young sweethearts daughter, is carrying on an illicit amour with a man who, like the woman, ought to know better. In the course of this unsavory story the girl, of course, finds out all about the unlawful relations between her mother and the frequent visitor. But anon the maiden, having in the meantime fallen in love herself, seems to think that love atones for much, and so things are left as they are! Thus ends this unpleasant—nay, adulterous—play, a play the nastiness of which is not redeemed by all Mr. *Galsworthy's* powers of writing and of characterization, and I assure you that he can both write and characterize.

The acting was of the best, especially that of Edith Wynne Mathison as the guilty mother, Thalberg Corbett as her aristocratic paramour, A. E. George and Henrietta Watson as a would-be-calm Colonel and his nagging wife respectively, and Dorothy Minto as the sometime unsuspecting but subsequently cognizant daughter of the mother who refuses to smother her guilty passion!

The audience at the first performance of *Joy* was that kind which was wont to worship in front at the Court, when Vedrenne and Barker produced there the strange (but always cleverly written) plays of Shaw and certain other fadish playrights. That is to say, the said audience consisted chiefly of long-haired and long-cavated men and short-haired, dowdy-gowned women. You know the strange folk I mean—those who pose as foes of anything dramatic or otherwise that does not reflect the highest cultus!

While Vedrenne and Barker were producing the above named Court Theatre type of play at the Savoy, Manager Otto Stuart was engaged in producing a cleaner kind of play at the Court itself, where he started his season last Wednesday week. This play was entitled *Barry Doyle's Rest Cure*, and was the work of W. Gaver Mackay and Robert Ord, who is his better half disguised in a masculine cognomen. These collaborators' best play up to now is *Doctor Walker's Patient*, a very charming comedy, which is still touring in all sorts of places.

Barry Doyle's Rest Cure may be said to be conventional, inasmuch as it is based upon the old, old idea of a rich man changing clothes with a poor one in order to pay his addresses to a damsel who has made a vow never to espouse a wealthy man.

Mirrors readers will remember that last week I had to tell this same plot in describing Seymour Hicks' new success, *The Gay Gordons*, and as a matter of fact we have at least three plays with that same story now running in this city. But although *Barry Doyle's Rest Cure* is by no means novel in its plot, yet undoubtedly it is a smartly written and very amusing piece. Being so conventional I need not proceed further with the story except to say that all ends happily.

The chief histrionic honors fell to W. Graham Browne as *Barry Doyle*, Arthur Holmes Gore as the friend who changes costumes with him, C.

M. Lowne as a comic valet, Carlotta Addison as a countess, E. W. Garden as her earl, and Beatrice Terry and Rose Mungrove (the last named daughter of the Australian manager, George Mungrove). These two young ladies played the daughters of the Earl and Countess. Manager Stuart is preparing certain other new plays especially for matinee use. In the meantime, next Tuesday he will revive for a series of matinees *The Incubus* as adapted from that strange play, *Les Hanneton*.

We are in for a lot of new plays presently, namely, *Sweet Elly Bellairs* at the Haymarket next Saturday; Irene Wycheley (by a new author), to be produced by Lena Ashwell at the Kingsway Theatre on Oct. 9; *The Barrier*, by Alfred Sutro, at the Comedy on Oct. 10, and so on.

ACTRESS CHANGES OCCUPATION.

Cora Moran, who was formerly a prominent member of the Spooner Stock company in Brooklyn and who attended to the promotion of publicity for the Spooners, has left the stage and is now a saleswoman for a big corporation handling Long Island property. Miss Moran has been uncommonly successful at her new calling, and by painting the delights of suburban living to prospective purchasers has made much money in commissions and established herself as a valuable member of the staff of the company she represents. On Tuesday evening last the directors of the company gave a banquet to the sales people at the Hotel Astor, and Miss Moran made a strong impression with a telling speech in which she recounted some of her experiences and told of how more or less unwilling investors could be rounded up and brought into camp. Her fellow workers applauded her remarks enthusiastically.

A NEW INDEPENDENT CIRCUIT.

H. W. Wood has a new independent circuit open to all high class attractions, which will be booked in connection with Louisville, St. Louis, Kansas City, Chicago, Oskaloosa, Ottumwa, and Denver. The cities are Sedalia, Joplin, Clinton, Jefferson City, and Columbia, Mo.; Muskogee, Okla.; Wichita, Independence, and Coffeyville, Kan.; Waterloo, Ia.; Evansville, Ind.; Owenton, Ky., in all of which new and up-to-date theatres have been erected. Other new theatres for the circuit are projected in Topeka, St. Joseph, Omaha, Sioux City, and Springfield, Mo. Manager Wood has arranged to have Mrs. Pike open the new Shubert Theatre, Joplin; the new Auditorium Theatre, Muskogee, and the Theatre Beautiful, Waterloo, Ia.

JOE WELCH BANKRUPT.

Joe Welch on Oct. 5 filed a petition in bankruptcy in the United States District Court. He asks to be discharged from an indebtedness of \$24,800, and declares assets of \$2,650. The principal creditors are Gus Hill, on a disputed claim for breach of contract, now in litigation, of \$10,000; Rowland M. Bickerstaff, \$8,000; U. T. Lithographing Company, \$8,000; House, Grossman and Vorhaus, professional services, \$350; S. H. Harris, for cash loaned, \$1,500. The assets consist of clothing valued at \$150, a deposit of \$5 in the Mutual Bank, and a counter claim against Gus Hill, arising out of a joint theatrical venture, now in litigation, estimated at \$2,500.

THEATRE TREASURERS' ELECTION.

For the coming year the following officers have just been elected by the Theatre Treasurers' Club of America: President, James H. J. Scullion, Wallack's Theatre; Vice-President, W. H. Wood, Broadway Theatre; Secretary, A. G. Faber, Manhattan Opera House; Financial Secretary, Louis A. Morgenstern, Knickerbocker Theatre; Treasurer, J. D. Shaw, Broadway Theatre; Governors, Max Hirsch, Metropolitan Opera House; Earl S. King, Garden Theatre; W. H. Clandenning, New York Theatre; George B. Dunlevie, Belasco Theatre, and Arthur J. Sheldon.

PLANS FOR AN OCEAN THEATRE?

It was reported last week that Charles Frohman had made arrangements with the Cunard Steamship Company to give theatrical performances on the new liners of that company. The plan is to utilize the dining saloon as a theatre and to present plays by companies traveling between New York and London. In this way it would be possible to reduce the expense of bringing a London company to New York and vice versa, and at the same time afford amusement for passengers.

AGED ACTRESS MISSING.

John H. Shiff, of 143 East 120th Street, reported to the police of the East 120th Street Station Saturday night that Mrs. Almina Johnston, eighty-two years old, his mother-in-law, had been missing since Thursday afternoon. Mrs. Johnston is the widow of Robert Johnston, an actor who died four years ago. Mrs. Johnston was an actress in her younger days. She went to Mount Morris Park on Thursday to sit for a while. She was seen to leave the park about four o'clock in the afternoon, but she did not return to her son-in-law's house.

ACTOR ASKS PROTECTION.

Emanuel Nunshaum, a New York actor, who obtained a discharge in bankruptcy before Judge Thomas of the United States District Court of Eastern New York, Aug. 1, was granted a writ of protection by Judge Dodge in the United States District Court at Boston on Oct. 5, to restrain his creditors from arresting him for the old claims which have been discharged by the action of the New York court. Nunshaum claimed that his creditors are threatening to put him under arrest if he comes to Boston. By Judge Dodge's order he can come back in safety.

THE HERBERT WEBER SUIT.

The motion made by counsel for Victor Herbert for a temporary injunction against Joseph Weber, Wells, Dunne and Harlan and others, came up before Justice Seabury in the Supreme Court on Friday last. Arguments were heard and affidavits submitted, and decision was reserved until today (Tuesday). Mr. Herbert seeks to enjoin the presentation of *Dream City* without his music; his original score having been cut one and music by Maurice Levi substituted.

ROBERT WARWICK TURNS FIREMAN.

A slight blaze on the stage of the Majestic Theatre last Saturday afternoon, during the third act of *Anna Karenina*, gave the audience an unpleasant thrill. An alcohol cigar lighter was accidentally upset and ignited a straw hat and some light drapery on the table. Robert Warwick succeeded in extinguishing the flames with a sofa pillow after burning his hands slightly. He had to wear a bandage during the remainder of the play.

PLAYS BY MENANDER DISCOVERED.

Portions of four comedies by Menander have been discovered at Ichignou, in the Said, a small Egyptian town. Two of them have been identified as *Epiptopantes* (The Arbitrators), of which 500 lines have been restored, and *Peribolomeni* (The Lady of the Shorn Locks), represented by 200 lines. A clue to other portions of the comedies was discovered at the same time, and a further search is being made.

THE WHITE HEN CLOSES.

The tour of *The White Hen* closed at Terre Haute, Ind., on Oct. 5, and the company is returning to New York. Louis Mann will probably be seen in a straight comedy later in the season, under the management of W. A. Brady.

The chief histrionic honors fell to W. Graham Browne as *Barry Doyle*, Arthur Holmes Gore as the friend who changes costumes with him, C.

PROMINENT REPERTOIRE MANAGERS.



GEORGE M. FENBERG.

George M. Fenberg, of the Fenberg Stock company, is one of the most successful American repertory managers, and his organizations are always up to a high standard for repertory companies, both as to the personnel of his organizations and the quality of the plays produced. This season his plays are some of the best royalty bills obtainable, and are produced with special scenery and effects, making each production a highly creditable one. Mr. Fenberg is very popular, and his annual visit to the cities en route are events looked forward to by his legion of friends. He is a thirty-second degree Mason, being a life member of Pacific Lodge, No. 233 F. & A. M., New York, also a member of the B. P. O. Elks and the Green Room Club.

REPERTOIRE NOTES

Burgess and Himmelman report excellent business with all their repertory companies.

McPhee's Imperial Stock company reports phenomenal business during the fair in Fond du Lac, Wis.

Himmelman's Ideals established a new record for receipts at Canton, Ohio, breaking the previous house record made by the same company. Beatrice Earle and Sam Mylie, who are featured with this company, are warm favorites with all audiences. T. B. Alexander has replaced J. C. Kohler with the Ideals, and Armond Anthony and Mabelle Hawthorne have lately joined the same organization. A. C. Himmelman has replaced Edward Levi as advance representative.

The Taylor Stock company are said to have broken all records at Bates' Opera House, Attleboro, Mass., and Thornton's Opera House, River Point, R. I.

Florence Wragland has closed with Himmelman's Imperial Stock company, and her place has been taken by Madeline Goodwin.

The Fenberg Stock company, Eastern, has for the past five weeks enjoyed better business than in any previous season at this period in the past five years. The vaudeville department of the company has been lately strengthened by the addition of the well-known musical comedy act, Quigg, Mackay and Nickerson.

Ira Earle, playing the heavy parts with the Earl Burgess company, A. H. Graybill, manager, met with a serious accident during the performance of *Chinatown Charlie* at Auburn, N. Y. In a struggle with Horace V. Noble in one of the climaxes, his shoulder was dislocated and it was necessary to summon a doctor. However, he finished the performance, though suffering greatly, and has appeared regularly since that time.

Repertory managers playing the New England States report excellent business everywhere.

David Vonder Smith has joined the Yankee Doodle Stock company, taking the place of James C. Sheehan, who has closed. Rollin V. Mallory is now ahead of this company in place of Jake Graff.

Henry Crosby, of Kirk Brown company, was elected a member of the Elks' Lodge, No. 13, at Indianapolis, Ind., last week.

Sam Waldon has joined the Earl Burgess company, George V. Halliday, manager.

Carey Lee has replaced Edith Marion with the Earl Burgess company. E. B. Wilson, manager. Mr. and Mrs. Orrin T. Burke have closed with this company.

Mathew Kohler has closed with the Earl Burgess company. A. H. Graybill, manager.

The Ferguson Comedy company, Joseph Ferguson, manager, will open at Clinton, N. J., on Oct. 17, playing three-night stands with the following bills: *Wrongly Accused*, *East Lynne*, *Oh, What a Night?* and *For Old Japan*.

CENTURY THEATRE CLUB.

The regular members' meeting of the Century Theatre Club will be held at the Hotel Astor Friday afternoon. Charlotte Lund will give a short recital, and there will be a discussion of new plays. The social meeting will be held on Oct. 25 at the same place, when Mrs. Mildred Manly Caldwell will speak on "The Promise of the Year," and Mrs. Mattie Spencer Wiggins will give a reading of *King Ren's Daughter*.

COHAN BANQUETS COMPANY.

George M. Cohan entertained the members of the Fifty Miles from Boston company at the ratskeller in the Beulah Hotel, Hartford, Conn., after the performance at Parsons' on Oct. 2, the occasion being the celebration of the thirty-sixth birthday of Musical Director C. J. Gebest. The entire company and a few newspaper friends and guests from the other theatres were entertained.

KANSAS AGAINST SUNDAY AMUSEMENTS.

In all the cities in Kansas last Sunday the ministers of the various churches preached against the Sunday theatre. In Topeka the City Attorney announced that he would arrest all persons connected with any theatre found open on Sunday. The theatre people threatened to retaliate by demanding the arrest of church janitors, choir, organists and preachers for working on Sunday.

HARRY BROWN'S SUCCESS.

Harry Brown, who established himself in popular favor by his splendid performance of *David Harum*, is now in vaudeville in a sketch that affords him excellent opportunities. Everywhere he has appeared his sketch has been received with great favor, and his press notices have been extremely favorable.

THIRD AVENUE AS A STOCK THEATRE.

The Third Avenue Theatre was opened last night as a permanent stock house under the direction of George Soule Spencer and Lee Baker. The opening bill was *A Desperate Chance*.

PROFESSIONAL DOINGS.

The second season of Henry W. Savage's English production of Puccini's Japanese opera, *Madam Butterfly*, began at the Newark (N. J.) Theatre on Sept. 30. In the opening cast were Rosa Viviane as *Madam Butterfly*, Harriet Behnke as Suzuki, Vernon Stiles as Pinkerton, and Thomas D. Richards as Sharpless. Walter Rothwell conducted the orchestra.

The regular Wednesday matinee at the Empire Theatre began this week for John Drew in *My Wife*.

The members of The Orchid company injured in the wreck near Cleveland on Sept. 29 will not be compelled to leave the company as the injuries have proved to be slight.

Mr. and Mrs. William Richards (Edwina Barry) are in their eighth week with Porter J. White's *Faust*. Mr. Richards is appearing as Mephisto and Miss Barry is playing Elsie.

Zyliah Shannon, who is playing

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 44 West Forty-fourth Street, New York City.

The usual Thursday tea was served at headquarters, Adelaide Cherie Greenfield and Mrs. Annie H. Murray acting as hostesses. Among those present were Mrs. Rose Winter, Mrs. M. F. Foster, Mrs. J. G. All, Laura Alberta, Rev. F. J. Clay, Moran, Mrs. Hudson Listen, Mrs. Damon Lyon, Eliza B. Harris, Edna Briggs, Fowler, Arthur L. Reed, Lily Lorrell, Flora Stewart, Regina Well, Leontine Standard, Charles T. Catlin, Mandie B. Sinclair, Mrs. G. Staley, J. C. Pumphrey, Rev. Theron Brown of the *Youth's Companion*; William Poillon, Jessie Graham, Mrs. Maggie Breyer, Mrs. Lettie Ford, Mrs. F. P. Pratt and many others.

The pleasure of the occasion was especially enhanced by the presence of the post editor of the *Youth's Companion*, Rev. Mr. Brown, who responded to the welcome of the Chapter by a brief address expressing warmest appreciation of the principles and achievements of the Alliance and extolling the growing sympathy with the movement on the part of the clergy in all parts of the country coming under his notice. He pledged his hearty sympathy and his loyal cooperation to the Chapter and assured the friends that he should always count it a special pleasure when in New York to be present at any of their festivities. Mrs. Adelaide Cherie Greenfield, the hostess, favored the audience with attractive recitations, as did also Laura Alberta. Mrs. Maggie Breyer, assisted by Mrs. Lettie Ford, will be hostesses next Thursday, and members and their friends are cordially invited.

At the October meeting of the New York Chapter Harriette A. Keyser and Charles T. Catlin were elected as chapter delegates to the National Council, the former representing the Church and the latter the Stage. Regina Well was also elected on the Board of Directors of the New York Chapter on the stage side. Mrs. H. H. Knowles was elected chairman of the Ways and Means Committee.

The opening religious service of the New York Chapter will be held on the evening of October 20 at St. Chrysostom's Chapel. The October reception will be held at the Parish Hall of that church on the afternoon of the following Thursday.

The first open door social of the season will be held at St. Chrysostom's Hall on Tuesday, Oct. 8 at 8 p. m. Friends and members of the Alliance are cordially invited.

Chapters having any news to report for publication are earnestly requested to send same to headquarters.

AMUSEMENTS IN MICHIGAN.

W. S. Butterfield, general manager of the Bijou Theatrical Enterprise Company, with headquarters at Battle Creek, Mich., writes:

As I am verifying the destiny of six vaudeville and four one-act stand houses in this State, I feel I am in a position to give you a general idea of the prosperity of this State.

Vaudville has come to stay in cities of 20,000 or more, and they have settled down to a uniform business, with a reasonable profit for the investment, and the business opens in all my houses very encouragingly for a good season.

My four one-act stand houses, consisting of Marshall, Albion, Niles and Dowagiac, have opened very well, considering the hot weather and the close of attractions that we have to contend with.

There seems to have been a feeling of late among theatrical managers that the seasons of August and September are cool, and that it is a great time to go into Michigan for an early opening. I have discovered that summer does not really set in until about July, and runs until Oct. 1, and that all the amusement promoters, and park managers do not attempt to start their big season until August and September; as it is a positive fact that these two months are given over to railroad excursions. County fairs and park entertainments, as we can readily see that the traveling attractions suffer from it during the months of August and September. Notwithstanding all this opposition we have had very little complaint from meritorious attractions.

Owing to the facts that the lower section of Michigan is covered so thoroughly with the Chicago and Detroit papers, the theatregoers of this section are wise to the class of attractions they are getting, and in consequence it is in the better class of attractions that get the big business.

From the business being done in our ten theatres the outlook is for a prosperous season, but I must say that the Michiganers are now in the class of the Minnesotans.

JESSIE MAE HALL'S NEW PLAY.

The first road production of *The Cutest Girl in Town*, the new play in which Jessie Mae Hall is starring under the management of Al. Tarnow, was given in the opera house at New Brunswick, N. J., on Sept. 28. It was the unanimous verdict of the large audience in the house that all the good things which had been said about the star and her new play were justified. There is just enough plot in the piece to make an interesting story and enough comedy to keep the audience in good humor. Miss Hall was called before the curtain several times during the performance, and she very good naturally repeated some of her popular songs. The cast, which was without a weak member, was: Melina Weston, Jessie Mae Hall; Lady Constance Elwood, Evelyn Foster; Matilda Weston, Anna Little; Besse Lambert, Ruby Ross; Samuel Weston, Frank C. Bass; Paul Stanley, De Forest F. Dowling; Earl of Dummore, Julian Barton; Clarence Raymond, Edward Baker; Martin, J. G. Brammall; Calvin, John Hopper; Miss Walton, Zaida Millward; Miss Irwin, Grace Connell; Miss Norton, Hattie Scott; Miss Cutler, Billie Semper; Miss Udall, Helen Andrie; Miss Weston, Grace Ford; Miss Martin, Louise Semper; Miss Kendall, Minnie Carle; Miss Ackerman, Virginia Paul; Miss Calder, Sadie Cook. There are three acts and four scenes in the piece, and all the musical numbers were well received.

H. CLAY BARNABEE BURT.

H. Clay Barnabee, the comic opera singer, was badly injured by a street car on Fourth Avenue Sunday morning. He was crossing Fourth Avenue at Twenty-third Street and had stepped out of the way of a south-bound car, to be struck by a car coming in the opposite direction. A policeman caught him in time to save him from going under the wheels, but could not prevent his being badly hurt. He was taken to Hospital, where the surgeons said they "nursed his skull" was fractured. His hurts were such that a careful examination could not be made Sunday. Late yesterday afternoon it was reported from the hospital that he was improving and stood a chance of recovering.

THE HONEST PRESS AGENT FOUND.

Some humorist mailed a letter Friday to "The Honest Press Agent, New York," and after one mistake it was delivered to Henry Edward Warner, at the Lyric Theatre. Some one at the Post Office had written "Try Lyric Theatre" on one corner of the envelope, but the postman took it first to Wilbur Bates, at the New Amsterdam. Mr. Bates, overcome by a sudden inrush of conscience, refused to accept the epistle, but had it sent across the street, where he believed it belonged.

NEW THEATRE IN KALAMAZOO.

The Bijou Theatrical Enterprise Company, W. S. Butterfield, general manager, is announcing the opening date of the Majestic Theatre now under erection in Kalamazoo, Mich., for Nov. 15. This house when completed will represent an investment of \$50,000, being a modern ground floor fireproof theatre, seating 1,200 people without a gallery. The building is 115 feet long and 60 feet wide. The stage is 50 feet deep and 60 feet wide and 60 feet to the raking loft. The house will play high-class vaudeville and the very best attractions on the road.

OBITUARY.

Charlie H. Day.

Charles H. Day died at New Haven, Conn., on Oct. 2, aged sixty-five years. Mr. Day was known among his friends as "the old circus man," a title given him as the result of several years' advance work with Barnum and Bailey and Adam Forepaugh. He was connected with minstrels, however, before joining the ranks of the vaudeville arena. Before adopting the touring life, Mr. Day was keeping a book store in the town where he afterward died. While selling tickets over the counter for attractions booked to play at the New Haven Music Hall he made the acquaintance of numerous stars and their managers. It was here that William Arlington of the Great Arlington Minstrels, saw Day and decided that the young man might make a good advance agent. Arlington expected to dissolve partnership with J. H. Haverly, who had been interested with him in the company for some time, and start on the road with an enterprise controlled by himself. But Day did not get the position until he had gained experience with another company. His opportunity came in 1888, when he was sent ahead of the Sol Smith Russell Concert company. The tour was very brief, for Sol Smith was taken down with fever at Oswego, N. Y. Day went back to New Haven, and Arlington sent for him to join him as press agent. The salary was only \$10 a week, and expenses, but young Day jumped at the chance, as he knew that it would be increased as soon as he made good. While only a novice who still had to win his spurs, Day proved to be one of the few men of the period in advance of attractions playing halls in small towns who could write a catchy newspaper "story," telling people why they should go to the performance, as well as being able to attend to the routine matters of their department. The company had been out some time when it arrived in New Brunswick, N. J. Day was called back, and the management showed its appreciation of his faithful work by raising his salary and putting him in complete charge of the advance. Mr. Day remained with Arlington for awhile, and later went with W. W. Newcomb, Sam Sharkey and W. S. Cleveland, other minstrelsy men. Then he entered the services of W. C. Coup, John H. Murray, P. T. Barnum and Adam Forepaugh. During the six years he was with the latter showman, Mr. Day acted as confidential adviser, and while in his employ took an active part in Forepaugh's business campaigns against the proprietor of the "greatest show on earth." The "Ten Thousand Dollar Beauty" scheme, which made Adam Forepaugh famous, was the invention of Charles H. Day. Mr. Day's activities were not restricted to advance work with circuses and minstrel troupes. He also entered the dramatic field, and represented various stars in the legitimate, among whom was the late Laura Keene. On Nov. 20, 1901, he married Gertrude H. Garvey at New York. Mr. Day's pen turned out other "copy" besides press notices. He was always writing novelties and sketches, principally of a dramatic nature, for various publications, and contributed stories and theatrical reminiscences to *The Mirror*. For two years he served in an editorial capacity on *Music and Drama*. Though a busy man, he found time to write more than a hundred stories. Readers will recall Mr. Day's subtle humor and lightness of touch in the following sketches which appeared in *The Mirror* at various times: "The Confessions of a Circus Horse," "The Christmas Ghost of the Abandoned Opera House," "New Haven After Dark," a bit of fiction founded on his life in New Haven, Conn.; a paper on "The Audience and the Actor," "On the Road with Sol. Smith Russell," and "A Summer Tour of Laura Keene and Her Company." Mr. Day died of general debility.

Ole Norman.

Ole Norman, once a well-known singer in comic opera, died at Bayview Hospital, Baltimore, Md., Sept. 20, of heart disease. He was forty-seven years old and had been in America for twenty-six years. His family name was Loken. For several years past he has been in bad health and almost destitute, his voice having failed him some time ago. Several actors became interested in him and assisted him at various times, though he had been cared for chiefly by the city charities. Among the parts he played were the Captain in *The Rogers Brothers* in London, Crier in *Sweet Anne Faye*, Lolling in *The Greek Slave*, Gostin in *A Jolly Musketeer*, Jean in *A Nonsensical Wedding*, Athelstone in *Brian Boru*, and Ole Olson in *Lifting the Cup*. The funeral was held on Oct. 5 at an undertaking establishment in Baltimore. The Actors' Fund of America met the expenses of the burial.

Notes.

J. B. Schall, the well-known banjo maker of Chicago, died suddenly at the Olympic Theatre, Chicago, on Friday evening, Oct. 4. Mr. Schall had gone to the theatre especially to listen to the playing of two performers on instruments that he had turned out with his own hands only a few days before. He was seated in front seat in the balcony and collapsed just as the players were in the middle of a selection. He was carried to the rear of the house, while the players continued to thrill their banjos indifferently to quell the excitement that was caused by Mr. Schall's fall. Just as the performers were starting to play "Beech Bolt" the banjo maker breathed his last. He is survived by two sons who live in New York. He was fifty-five years of age.

Ethel Tasin Denton, wife of Harvey Denton, died last week at Catskill, N. Y. She was known on the stage as Ethel Tasin, and was a character actress of marked ability. Her greatest success was made as the vaudeville sketch, *My Awful Dad*, with Frederic Bond. She also played the scrubwoman in *Heathen* with Mr. Bond in the West. She appeared later on with her husband in a sketch called *Mamie O'Malley*. The interment was in Greenwood Cemetery, in Mr. Denton's family plot.

Mrs. Mary J. Holmes, the author of several well-known novels, died at her home at Brockport, N. Y., on Oct. 6, in her seventy-ninth year. She wrote thirty-nine novels, nearly one a year since she began to publish her work, and several of them, notably "Lone River," have been dramatized.

At Cambridge, Ohio, Sept. 20, Robert Hammond, aged 60 years, for many years manager of Hammond's Opera House, father of Charles and George Hammond, managers of the Colonial Theatre at that place.

Andrew Bundquist, father of Jane English, died at Jamestown, N. Y., on Oct. 4. He had been president of the Board of Assessors of that town for many years.

Charles L. Nowdy, father of Mrs. Frank L. Corby, of Chicago, once well known as a prima donna under the name of Amy Leslie, died at Chicago on Sept. 16. He was seventy-seven years old.

Alice Berry, of the vaudeville team Sherwood and Berry, died on Sept. 30 of heart failure. Her remains were sent to Pueblo, Col., for burial.

Mrs. Kate Roberts, mother of Alberta Roy, of The Gambler of the West company, died at the University Hospital, Louisville, Ky., on Sept. 23.

Mrs. Susan E. Wallace, wife of Gen. Lew Wallace, author of "Ben Hur," died at Crawfordsville, Ind., on Oct. 2.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, Washington, D. C., July 26 to Sept. 2, 1907.

Adventures of the Bad Boy. The; a three-act comedy. By William J. Hand and Ulysses D. Nevel.

Afterglow. The; (two islands). A play by De Wolfe Hopper.

Akhoud. The; a comic opera in two acts. Book and lyrics by F. T. Richards; music by F. Dewey Richards.

Al Giza. By Ramon Lopez-Montanez.

Alaskan. The; an original comic opera, in two acts and a prologue. Book and lyrics by Joseph Borthen. Amedeo Heron, U: play in one act. By P. Billaud and Michel Carre.

Children See Us. By William A. Quick.

Atmosphere and the Hand of Fate. The; a romantic comedy drama. By William Busch.

Bachelor Bill; an Arizona romance. By Clarence P. Coast.

Bachelor Bill. The. By James W. Fuller.

Bachelor's Honeymoon. By K. S. Clark.

Barbara Catches a Burglar. By Ames Cameron Watson.

Bella Lasciata. La. By Serafin and Joaquin Alvaro Quintana.

Bill of Bill. The. By Tom P. Moran.

Black Beauty; a drama in four acts. By Flavia Rose.

Bohemian Dancer. A. By W. H. James. Boy Detective. The. By Charles G. Binney. Brooks, and a 1000 Miles from Home. By Kate Ernest.

Broncho Buster. The; a novel comedy playlet. By J. Grant Bissell.

Butterfly and the Boatman. The; a play in four acts. By H. Houston.

Calamity in Cork. A; comedy sketch in one act, for two characters. By Perrine Lambert.

Caro Cupid; many-say of camp and college life. By J. F. Costa and W. G. Stewart; with songs by Carl Sherman.

Chivalier D'Ho. Le; comic opera, in four acts. By H. Cain and R. Berger.

Chico's Triumph; comedy in four acts. By B. M. Menkenflock.

Clay Baker. The. By William V. Mong.

Che La; comedy in four acts. By Sacha Guitry.

Circle of Fire; drama in one act. By Walter Howe.

Com Time. A; dramatic sketch. By James E. Clary.

Coyboy and the Snow. The. By P. H. Sullivan.

Crime of the Submarine. The. By Charles W. Turner.

Darkened Light. The; a play in four acts. By J. A. Westhauser.

Darkey Music Publishers. The. By Bailey and Lemonier.

Death. The; a drama in four acts. By Theresa Rosenberg.

Despot. The; a drama in four acts. By Algernon Tassin and Mand

Diamond Chip. By Katherine Kavanaugh.

Disturbed Honeymoon. A. By Jack Golden.

Dixie-Doodie. By E. W. Fordyce.

Dolce Farniente. By George M. Von Schrader.

Dublin Dan. By Bernard F. Gilmore.

Edad de Hierro. La; comic opera in one act. By Genaro Alvarez and Ascension Mas. Music by Hernando and Genaro Alvarez.

Egyptian Princess. The; or, the Princess Irma; a musical comedy in one act. By S. Clark.

Father Christmas; an incident of the North-West. By George Jervis.

Fiera Corrupa. La. By Ramon Lopez-Montanez.

First Warning. The. By Hilda Englund.

Fluffy Bubbles; a one-act play. By F. R. King.

Follies of 1907; a review. By Harry B. Smith.

French Maid. The. By Charles Towne.

French Maid-Out. A. By Frederic Aulich.

Gente Buena. La; opera in one act. By Ariches and Enrique Garcia Alvarez. Music by Jose Serrano.

Golden Calif. The; a comedy in three acts. By A. J. Miller.

Grobelaars. Die; tragedy in four acts. By Hans Grimal.

Hand of Justice. The; an incident of West Africa in one act. By George Jervis.

Hans Haumann-German-American; a melodrama in four acts. By P. W. Meyers.

Heart of a Man. The; a comedy of to-day in four acts. By H. M. Glance.

Harts Inigkeit; a play in one act. By M. F. Kast.

His Eleventh Commandment; a musical and dramatic sketch. By P. N. Vek.

Hone Rule; or, Jealousy vs. Love; in one act. By Rollin J. Wells.

Honest Politician. The. By Lionel Strachey.

Hook and Eye I; comedy in four acts. Romance of the South Sea Islands. By G. Heath.

Holiday in the Land. La; play in one act. Music by Maestro Llo.

EDWIN T. ENERY.



The above is a snap shot taken of Edwin T. Eney, while playing at San Francisco recently. Mr. Eney originally hails from Philadelphia, but has devoted the past several seasons to the extreme West. He will appear in New York during the present season.

SAN FRANCISCO.

The Three of Us a Strong Attraction—Grand Opera—An Egyptian Drama Produced—Notes.

The week of Sept. 23-29 was an excellent one from a theatrical viewpoint and was reminiscent of antique times. The summer resorts are being frequented and the theatrical season is well along.

The film and stage entertainment of the Norwest entrance was once more in evidence 22 and informed amusement seekers that The Three of Us was the attraction at that house. Mabel Cameron in the leading role made a good impression, as did the other members of the cast, which included Harry Hall, Walter Horton, Thomas V. Eney, Henry Fearing, John Prescott, Harry Wright, Jessie Lallouet, and Eddie Scott. The play met with favor and was well patronized throughout the week. Louis James opens 20 in The Comedy of Errors. He will also appear in The Merry Wives of Windsor.

The Milan Opera co. drew good patronage to the Odeon Theatre 24-29. The operas produced were Cavalleria, Pagliacci, Traviata, La Tosca, and La Boheme. The first two mentioned will be repeated next week, in addition to Mignon, Trovatore, and Faust. The engagement closed 5.

Salomy Jane commenced a run of two weeks at the Van Ness 22. Jessie Scott, in the name part, gave a charming performance. It is her eighth month since Miss Scott was last here, on which occasion she shared house with Isabel Irving. In Susan in Search of a Husband, Ida Nethersole will be the next attraction, opening 7.

The Other Girl enjoyed a successful week's run at the Alcazar 22-29. Bertram Dytell, as the "kid," had a congenial part and Will R. Walling made an excellent clergymen. Thalia Lawton made an attractive Astelle Kitteridge and Louise Brownell in the role of Catherine was satisfactory. The rest of the cast was adequate and the play was admirably staged. An elaborate production of Genesee of the Hills is promised for next week.

A Gambler's Daughter was Ernest Howell's offering at the Central 23-29 to good business. True Boardman and Evelyn Selbie played the leads and all of the "South of Market" favorites were in the cast. Next week, Ruled Off the Turf.

After a protracted season of darkness the Colonial will again come to life. Richard and Pringle's Georgia Minstrels open 23.

Another important opening occurs 7, when Little Jessie comes to the American. This will make three houses playing combinations. Other bookings are Mauds Pealy, Florence Roberta, The Virginian, Isle of Spice, etc.

Another of Professor Wolfe's delightful symphony concerts drew nearly 2,000 music lovers to the Greek Theatre, Berkeley, 24. The programme included the Fifth Symphony of Tchaikowsky, overture from Mignon, medley from Castor and Pollux and Liszt's symphonic poem, Les Preludes. Each number was skillfully rendered. The orchestra was that of the University of California. Gadek is announced to appear 11.

Khafra; or The Secret of the Sphinx, a weird Egyptian drama, was produced under unique auspices 21. The play was presented in the Santa Cruz Mountains, near Brookdale. A setting of rare natural beauty was furnished by the tall redwoods, and the star-decked heavens were the borders. The drama is from the pen of Ben F. Wootton, and the chants, hymns and choruses were composed by William J. McEwan. The affair was given under the auspices of the Mile Club, and was pronounced a success in every respect.

An interesting deal was closed 24, when Morris Meyerfeld, president of the Orpheum Circuit here, sold \$50,000 for the controlling interest in the new Princess Theatre. This move was apparently made to prevent Klaw and Erlanger entering the vaudeville field here, as it is known that that firm desired to add the Princess to its circuit. Commencing 20 the bill at that house will be musical comedy and high class drama.

Edna McGinn, of the original Colonial Stock co., attempted to commit suicide 27 by swallowing the contents of a vial of cocaine. She was restored by prompt action on the part of her relatives. The cause of her mad act is said to be ill health.

Randolph Hartley, for many years on the New York staff of The Mirror, spent the first few days of the week in town. He is now business-manager of The Three of Us co.

HARRY R. DE LASAUX.

COLUMBUS.

A Well-Known Newspaper Man as Advance Representative—The Spider's Web—Ethel Barrymore.

Columbus newspaper men feel a distinct loss in the resignation of Theodore T. Frankenberg from his post as dramatic editor of the "Ohio State Journal," a position which he filled for many years with distinction. Mr. Frankenberg was well known over the whole State of Ohio, and he signed his brilliant and clever criticisms T. T. F. He leaves here to become advance representative of Bertha Kalich. We all extend him our best wishes and know that he will fill the post most satisfactorily.

Great唐人 in The Spider's Web played their fifth performance of the season at the Great Southern Theatre 1. With the exception of Miss Truax and Oscar Alipf, the co. was mediocre and the play itself uninteresting. Oscar Alipf was former Stage manager of the Empire Stock co. here, and while his part was a small one, yet he made it shine with particular brilliance. Ethel Barrymore in her new play, Her Sister, 2. Dustin Parham in The Ranger, Fred Parker and Carter De Haven in George Washington, Jr., finish the week at the Great Southern.

The best bill of the season prevails at Keith's week of 1. Rose De Haven Septette, Charles Bradshaw, Bruno and Russell, Dorothy Kanton, Wetpert Trio, Smith and Kosmer, and George Wood. Rose De Haven and George Wood easily lead the bill.

David Corson and Chinatown Charlie Bill in the week at the High Street week of 1, with Wine, Women and Song as an underline.

The Golden Crook is at the Gayety all week of 1 and is doing good business. Manager Whowell is getting personally popular with the large clientele of the house.

The Diet Kitchen Association, through its efficient president, Martha Dousler, has arranged to bring here for two performances Elsie Jam's new piece, The Hoyden. The dates are 13, 14, and it is expected that record attendance will prevail. Under Miss Dousler's capable hands the association has increased its scope and has assumed quite a metropolitan activity. Great Southern Theatre will house the attraction.

Billy James, the bustling manager of the local order of Jungs Imps, is getting very busy on their coming mineral show, which will take place at the Southern in the near future. These performances are on a par with the best traveling shows that we see here, and the occasion is a social event.

JOSEPH RUSSELL HAGUE.

KANSAS CITY.

Prints of Fall's Week—Rose Stahl Receives an Ovation—Interesting News.

Prints of Fall's week, the time of Kansas City's annual Fall festival, has come and gone again, and, as usual, the many thousands of visitors were well entertained. The week of Sept. 20-25 was the time chosen for the festival this year, and although the beginning was cold and wet, the sunshine triumphed after the first two days and the pleasure seekers were unhampered in their eight sojourn. The opening event was the magnificent electrical pageant known as the Prints of Fall parade, which was more brilliant than in former years and called forth the highest of praise and enthusiastic applause along the entire route. The grand hall in Convention Hall on the evening following was an event to be remembered always and one that reflects great credit upon its promoters. The hall was opened by an elaborate ballet of 250 dancers, who had been trained to follow many intricate and graceful figures. This part of the performance was under the direction of Mrs. Georgia Brown, who deserves unlimited praise for her excellent work. The local Lodge of Elks contributed to the entertainment the most by giving a repetition of their famous Humming Circus parade, exactly as it was put on at the annual conclave in Philadelphia recently, and scored a decided hit. The annual mask ball on Thursday evening drew the customary large crowd and the display of costumes was the feature, as usual. Nearly all the theatres gave daily matinees and still were unable to care for the crowds. Other big attractions were the Interstate Fair and Exposition at the Miles Bridge Race Track and the Corn Carnival at Electric Park, both of which drew immense crowds both day and night.

Rose Stahl in The Chorus Lady was the Willis Wood attraction 20-25, playing to capacity audiences at nearly every performance. The star was given almost an ovation on the opening night, while the enthusiasm reached a very high pitch on several occasions throughout the week. Forty-five Minutes from Broadway 6-12.

The Lion and the Mouse 13-19.

The Flower of the Ranch was the offering at the Grand 20-25, playing to immense audiences. The reception of the piece was quite enthusiastic. The piece might be styled a melodrama set to music, the book being by Joseph E. Howard, who, with Mabel Barrison, is featured in the production. Of the supporting co., John L. Nicholson, A. A. Klein, and Mart Loring deserve special mention. The production was handsomely staged and costumed. Arizona 6-12.

The Original Cohen was the Auditorium attraction 20-25, playing to large audiences. There was comedy gaiety in the piece, but it also included several very dramatic situations. Louis Hartman is in the title part, frequently applauded for his efforts. A capable co. was in support, with a show girl chorus, who sang and danced attractively, were a most pleasing feature. The play was well staged. The Cat and the Fiddle 6-12.

Kate Barton's Temptation held the boards at the Gillies for the week of 20-25 and scored heavily with the big crowds in attendance. The play is said to be one of the best of its kind produced for some time, and if the applause of the audiences is any sure sign, then the play is in line in this instance. The play is held in New York, the Powers is the title part, frequently applauded for his efforts. A capable co. was in support, with a show girl chorus, who sang and danced attractively, were a most pleasing feature. The play was well staged.

The Man from Mexico 20-25, playing to capacity audiences at the Grand 20-25, was the offering at the Auditorium 20-25, playing to large audiences. There was comedy gaiety in the piece, but it also included several very dramatic situations. Louis Hartman is in the title part, frequently applauded for his efforts. A capable co. was in support, with a show girl chorus, who sang and danced attractively, were a most pleasing feature. The play was well staged.

The King and Queen 6-12.

Harry Sparks, who has been connected with the Gillies for years, has severed his connection with that house and, with his brother, Ted Sparks, has leased the People's Theatre on the West Side and will open it as a vaudeville house. The house is made for five years. Miss Sparks has had a great deal of experience in the theatre business and should make a good go of his new venture.

D. KEEDY CAMPBELL.

LOS ANGELES.

The Man of the Hour—The Man from Mexico—The Milan Opera Company—Notes.

The Man of the Hour has been playing to a splendid week's business at the Mason 23-28. Olga Nethersole will open a week's engagement at this house 30-35.

Moscoso's versatile stock co. was seen to excellent advantage in an elaborate production of Prince Otto at the Surbiton 23-29. Mr. Buckley doing the part of the Prince Minister in a capital manner, while Miss Gilbert in comedy a close second. Comedy in the shape of All the Comforts of Home will follow.

Although The Man from Mexico has been given here and in different houses many, many times, nevertheless the Belasco production of the past week was presented in a screeching funny style and drew splendid houses. During week 30-6 The Only Way will be given in a massive manner with the full support of the entire cast and a large number of auxiliary players.

At the Los Angeles Theatre 23-28 The Bohemian Girl attracted large audiences. It was really a spirited production and decidedly meritable, although Aida Hommi, the soprano, who has become such a favorite here, was missed from the cast, owing to a severe cold. Annie Baumann, who was at one time well known in "Prines" and who is now a Mrs. Carpenter and living here, was substituted in the part, and proved most acceptable. The vocal hit of the opera was made by Arthur Cunningham in "The Girl I Loved Down." The Strollers will be staged next week.

The Orpheum was not so very heavy in newcomers, and the best part of the bill was what was seen last week. Among the new arrivals, Charles Guyer and Ida Crisp, in their song and dance turn, were probably the best, however. The Rupplets gave some very sensational acrobatic work; Mueller and Muller, styled as high-classed vocalists, were rather well received.

Kingring's Cleopatra had been with the Belasco, given in at 20 performances, and the public has voted them a medal as being the best over. At any rate, they were a large concern, and captured about \$50,000 of our good money.

George L. Towle has charge of the Bank Clark's Minstrel Show, which will be given at the Auditorium on the 2nd, and from present indications it will be a very clever amateur performance.

The Milan Opera co. is booked for a month's stay at the Auditorium, commencing 9, and, judging from the size of the co. and the quality of the vocalists in "Prines," we are to have a great treat. We are all on the anxious seat, for we are lovers and patrons of grand opera when it is good, so Mr. Berry hurry the season and make it a long one.

DON W. CARLTON.

SEATTLE.

William Faversham Here—The Isle of Spice—Eden Shows Opened—Arena Notes.

At the Grand the attraction was William Faversham in The Squaw Man Sept. 22-29, which was well staged and skillfully presented from beginning to end. The Time, the Place and the Girl 23-28.

At the Seattle The Isle of Spice 23-28, matinees 22, 25 and 28, drew audiences ranging from large to S. R. O., who thoroughly enjoyed the performance. The vocal effects are excellent over the co., and the dancing and singing are done in a manner that the members have been especially encouraged. John Myrie made a good Bumppo. Harry B. Williams as Michael O'Grady and H. B. Watson as Shirley MacInnes scored well as a pair of comedians, and were versatile in their work, and the rest of the support was first class. The Mayor of Tokyo 20-25.

At the Lyric the Rowland and Clifford Management Co. presented Thorne and Orange Blossom 22-28 in a very creditable and artistic manner before medium and large audiences. This is a good vaudeville. The cast were Jane B. Cunningham, Wayne, Henry W. Duthie, Peter Pana, Edwin F. Clark, Mark Fenton, Flora Fairfield, Grace Raymond, and Grace Valentine.

At the Third Avenue Theatre the Charles A. Taylor co. appeared at their best in The Colleen Bawn 22-28, which proved to be a very enjoyable performance, drawing medium and large audiences. The cast was particularly well balanced. Frederick Charles made a very acceptable Myles Na Goggin. Mr. Taylor was particularly at home in the role of Billy O'Connor and gave a delineation both natural and complete. Eddie Howard acquitted himself well as Sheeish. Jane Astrey as Anne Clute had a part that suited her. Ed Clish was convincing as Hardwicke Cregan. Tony West scored well as Mr. Corrigan. James G. Morton made an excellent Father Pat, and the rest of the support sustained their parts in a creditable manner. Same co. in The Wager of 20-25.

At the Charles A. Taylor co. appeared at their best in The Colleen Bawn 22-28, which proved to be a very enjoyable performance, drawing medium and large audiences. The cast was particularly well balanced. Frederick Charles made a very acceptable Myles Na Goggin. Mr. Taylor was particularly at home in the role of Billy O'Connor and gave a delineation both natural and complete.

The Alhambra is offering one of the best attractions so far this season in The Burmese 20-25, capacity houses. The co. is headed by Milwaukee's own comedian, Gus Weinberg, and he was given a warm reception by large audiences of Milwaukee's friends and admirers. Mr. Weinberg is also seconded by Ruth White, always a favorite in Milwaukee. The play has been mounted in a very fine manner, the chorus is a large one and well trained and composed of good singing voices. Panhandle Pete 6.

David Higgins in His Last Dollar, a week's engagement at the Bijou, opened 20 to large houses. Cupid at Vanmar 6.

Charles A. Arnett was presented by the German Stock co. at the Faust 20, and served to introduce several new members of the co., they being accorded a good reception by a large audience.

Vanity Fair Extravaganza co. opened a week's engagement at the Gayety 20, and pleased packed houses.

Parisian Belles are playing at the Star this week, opening 20 to the usual first performance capacity houses.

JOSEPH BENJAMIN HERSCHEVY.

EDWARD BENJAMIN HERSCHEVY.

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SAIDEE WILLIAMS

DATES AHEAD

Managers and agents of traveling companies and corporations are invited that this department close on Friday. To ensure publication in the subsequent issue date must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON (Oakes and Gibson, mgr.): Wyndham, N. Y., Oct. 8. Tecumseh 8, Nebraska City 12, Ashland 15, Lincoln 18, Pawnee 17, Albany, Mo., 18, Galveston 18.

A BREAK FOR LIBERTY (R. C. Underwood, mgr.): Taylorville, Ill., Oct. 16. Pass 11. Marion 12. Peoria 12, Decatur 14, Clinton 15, Farmer City 16, Sheldon 18, Kewanee 18.

A CHILD OF THE REGIMENT (Chas. E. Frohman, Co., mgr.): Brooklyn, N. Y., Oct. 7-12. New York City 14-19.

A COUNTRY GIRL'S LUCK IN NEW YORK (Al. H. Woods, mgr.): Boston, Mass., Oct. 7-12. Brooklyn, N. Y., 14-19.

A COUNTRY KID (H. B. Whittaker, mgr.): Bemidji, Minn., Oct. 8. Thief River Falls 9, Warren 10.

A DESPERATE CHANCE (W. G. Connors, mgr.): Gleason, N. Y., Oct. 8. Northeast Pa. 8, Union City 10, Franklin 12, Sharon 14, Ashland 14, O. 14, Greenville, Pa., 15, New Kensington 16, Rochester 17, 18.

A FAVORITE FROM JUSTICE (Bossonquet and Parker, mgr.): Brooklyn, N. Y., Oct. 7-12, Trenton, N. J., 14-18. Hoboken 17-19.

A HUMAN SLAVE (See J. A. Aulie, mgr.): Fisher, Ill., Oct. 8. Le Roy 9, Farmer City 10, Monticello 11, Newark 12.

AN ARISTOCRATIC TRAMP (Eastern; G. Stockfield, mgr.): Athens, O., Oct. 8. Pennsylvania, W. Va., 2, Fairmont 10, Uniontown 12, 13, Connellsville 12.

AN ARISTOCRATIC TRAMP (A. J. Kirby and Boston, mgr.): George, Kan., Oct. 8. Alameda 8, O. 10, Wichita 11, Wichita Falls 12, Kankakee 14, Peoria 15, Erie 16, Bismarck 17, Mound City 18, Rich Hill, Mo., 18.

A PAIR OF COUNTRY KIDS (Eastern; Jay Smith, mgr.): Elwood City, Pa., Oct. 8. Monongahela 9, Fayette City 10, Brownsville 11, Uniontown 12, Dawson 14, Monessen 16, Braddock 17, Butler 18, Tarentum 19.

A HARRY'S FOOT (Pat Chappelle, mgr.): Cazenovia, N.Y., Oct. 8. Victoria 10, Wanette 11, Michigamme 12, Houston 14, 15, Galveston 16, Liberty 17, San Leandro 18, Port Arthur 19.

A RACE ACROSS THE CONTINENT (Al. H. Woods, mgr.): Cincinnati, O., Oct. 8-12, Chicago, Ill., 12-20.

A SLAGED HERD (Wm. Lenox, mgr.): Royersford, Pa., Oct. 10. Shamokin 14, Pittston 17.

A ROYAL SLAVE (Eastern; Clarence Bennett, Co., Inc., mgr.): Roodehouse, Ill., Oct. 8. Winchester 9, Jacksonville 10, Beardstown 11, Petersburg 12, Springfield 13, Mason City 14, Taylorville 15, Pana 16, Farmer City 17, Champaign 18, Bloomington 19.

A TEXAS RANGER (Chas. R. Adams, mgr.): Gainesville, Tex., Oct. 8. Denison 9, Dallas 10, Ft. Worth 11, 12, Weatherford 14, Cleburne 15, Hillsboro 16, Waco 17, Ennis 18, Corsicana 19.

A THOROUGHBRID TRAMP (C. H. Walkers, mgr.): Hastings, Minn., Oct. 8. New Richmond 9, Monona-
vne, Wis., 10, Stanley 11, Chippewa Falls 12.

ADAMS, MAUDE (Chas. Frohman, mgr.): Detroit, Mich., Oct. 7-12. Rochester, N. Y., 14-18, Syracuse 17-19.

ALFALFA (Harry L. Dixon, mgr.): Argyle, Minn., Oct. 8. Stephen 9, Hallock 10, Bemidji, N. Dak., 11, Drayton 12, Grandin 14, Neche 15, Bagdad 16, 17, Thomas 17, Crystal 18.

AN END TO IT (John E. Lawrence, mgr.): Central City, Neb., Oct. 8. Kearney 9, Holdrege 10, Hastings 11, Niobrara 12, Denver, Colo., 13-19.

ARIZONA (David J. Ramage, mgr.): Kansas City, Mo., Oct. 8-12. Omaha 13, 14, Leavenworth, Kan., 15, Hutchinson 16, Omaha, Neb., 17-19.

AS TOLD IN THE HILLS (Nestor Scoville, mgr.): Tomahawk, Wis., Oct. 8. Rhinelander 9, Antigo 10, Berlin 12, Oshkosh 13.

AT CRIPPLE CREEK (Basters; E. J. Carpenter, mgr.): Middleport, O., Oct. 8. Point Pleasant, W. Va., 10, Huntington 11, Glouster, O., 14, Ashland 15, Waverly 18, Chillicothe 19.

AT THE OLD CROW BOARD (Arthur C. Astor, mgr.): Indianapolis, Ind., Oct. 8. Tipton 9, Crawfordsville 10, Bloomington 11, Bedford 12, West Baden 13, Mitchell 14, Vincennes 15, Princeton 16, Olney 17, Centralia 18, Marshall, Mo., 19.

AT YALE (Co. A; Jules Murry, mgr.): New York City, Oct. 7-12, Philadelphia, Pa., 14-19.

AT YALE (Co. B; Jules Murry, mgr.): Lawrence, Mass., Oct. 8. Salem 9, Haverhill 10, Gloucester 11, Lowell 12, Concord 13, N. H., 14, Dover 15, Lewiston, Me., 15, Bangor 17, Portland 18, 19.

BABYLAND STITCHES (Chas. Frohman, mgr.): Springfield, Ill., Oct. 8. Milwaukee 9, Milwaukee, Wis., 10-12, Minneapolis 13, 14, St. Paul 17-19.

BEDFORD'S HOPE: Chicago, Ill., Sept. 29-Oct. 19.

BEFORE AND AFTER (Waggoner and Kemper, mgr.): Clinton, Ia., Oct. 8. Cedar Rapids 9, Omaha, Neb., 10-12, Denver, Colo., 14-19.

BEN HUR (Klaw and Erlanger, mgr.): Allentown, Pa., Oct. 7-8, Trenton, N. J., 10-12, Newark 14-19.

BERTHA, THE SEWING MACHINE GIRL (Al. H. Woods, mgr.): Brooklyn, N. Y., Oct. 7-12, Paterson, N. J., 14-16, Chester, Pa., 17-19.

BIG HEARTED JIM (Harry J. Jackson, mgr.): Quincy, Ill., Oct. 8. McComb 10, Ft. Madison, Ia., 11, Burlington 12, Rock Island, Ill., 12, Muncie 13, Grinnell 15, Boone 17, Marshalltown 18, Ottumwa 19.

BILLY THE KID (Western; LeRoy E. Summer: Edwin H. Neill, mgr.): Marion, O., Oct. 8. Alexandria, Ind., 9, Elwood 10, Muncey 11, Anderson 12, Newcastle 14, Peru 16, Wahab 17, Huntington 18, Logansport 19.

BINDLEY, FLORENCE (B. E. Forrester, mgr.): Cincinnati, O., Oct. 8-12, Toledo 17-18.

BINGHAM, ANABEL: Danville, Va., Oct. 8. Green-
wood, N. C., 9, Winston-Salem 10, Durham 11, Raleigh 12, Salisbury 14, Charlotte 15, Asheville 16, Knoxville, Tenn., 17, Chattanooga 18, Birmingham, Ala., 18.

BONNIE BRIE BURR (Ernest Shipman and W. G. Colvin, mgr.): Pembroke, Ont., Oct. 8. Carleton Place 9, Perth 10, Smiths Falls 11, Brockville 12, Gananoque 14, Napanee 15, Frontenac 16, Coburg 17, Belleville 18, Kingston 19.

BREWSTER'S MILLIONS (Chas. Frohman, mgr.): London, Eng.—Indefinite.

BREWSTER'S MILLIONS (Frederick Thompson, Brewster, O., Oct. 8-12, Toledo 17-18.

BROADWAY AFTER DARK (Al. H. Woods, mgr.): Scranton, Pa., Oct. 7-8, Wilkes-Barre 10-12, Buffalo, N. Y., 14-19.

BUCKNELL HEARTS (Wm. Gove, mgr.): Martinsburg, W. Va., Oct. 8. Hancock, Md., 10, Frostburg 10, Midland, W. Va., 11, Lonaconing, Md., 12.

BROWN FROM MISSOURI (Leopold Fuerenstein, mgr.): Westfield, Mass., Oct. 8. Palmer 9, Gardner 10, Worcester 11, 12, Springfield 13, 14, Cohoes 15, Bronx Park 16, Springfield, Mass., 17.

BURKE, EDWIN (James Corle, mgr.): Collins, O., Oct. 8. Decatur 11, Auburn 11, Angola 12, Bryan, O., 14, Delphos 16, N. Baltimore 17, Monroe, Mich., 18, Ypsilanti 19.

CAT AND THE FIDDLE: Kansas City, Mo., Oct. 8-12, St. Louis 13-19.

CHECKERS: Great Falls, Mont., Oct. 8. Helena 9, Spokane, Wash., 11-13, N. Yakima 14, Tacoma 15, Bellingham 17, Vancouver, B. C., 18, Everett, Wash., 19.

CHINATOWN CHARLIE (Al. H. Woods, mgr.): Toledo, O., Oct. 8-12, Saginaw, Mich., 13-16, Bay City 17-19.

CLARK, CRESTON (Jules Murry, mgr.): Titusville, Pa., Sept. 8, Franklin 9, Sharon 10, E. Liverpool, O., 11, Akron 12, New Philadelphia 14, Canton 15, Salem 16, Greenville, Pa., 17, Meadville 18, Youngstown, O., 19.

COLLIER, WILLIAM (Charles Frohman, mgr.): Bangor, Me., Oct. 8. Lewiston 9, Portland 10, Lowell, Mass., 11, Haverhill 12, Brockton 14, Taunton 15, New Bedford 16, Newport, R. I., 17, Fall River, Mass., 18, Worcester 19.

COVINGTON BOO (Al. H. Woods, mgr.): Camden, N. J., Sept. 7-8, Wilmington, Del., 10-12, Philadelphia, Pa., 14-16.

CONNECT JAMES J. (Mittenhall Bros. Amuse. Co., mgr.): Brooklyn, N. Y., Oct. 7-12, New York City 14-19.

CORCORAN, JAMES (Arthur G. Alston, prop.): Du Quoin, Ill., Oct. 8. Marion 9, Paducah, Ky., 10, Cairo, Ill., 11, Poplar Bluff, Mo., 12, Jonesboro, Ark., 14, Memphis, Tenn., 15, Little Rock, Ark., 16, Hot Springs 17, Pine Bluff 18, Texarkana, Tex., 19, Wytheville 18.

DAVID CORBIN (Harry D. Parker's): Urbana, O., Oct. 8. Newington 9, Toledo 10-12, Newark 13, Elizabethtown 14, Youngstown 15, Akron 17, Canton 18, Wooster 19.

DOONE, ALLEN (Geo. W. Kenney, mgr.): Orillia, Ont., Oct. 8. Midland 9, Barrie 10, Collingwood 11, Hamilton 12, St. Catharines 14, Brantford 15, Galt 16, Guelph 17, Stratford 18, London 19.

DORA THORNE (Harry L. Beck, mgr.): Crookston, Minn., Oct. 8. Hillsboro, N. D., 15, Mayville 16, Portland 17, Nome 18, 19.

DOROTHY VERNON OF HADDON HALL (Ernest Shipman, mgr.): Indianapolis, Ind., Oct. 7-8, Ke-
llogg 10, Marion 11, Martinsburg 12, Pittsburgh 13, Toledo 14, Columbus 15, Cincinnati 16, Indianapolis 17, Indianapolis 18, Grange 19, Dover 19.

EDWARD, ROBERT (Henry B. Harris, mgr.): New York City 14-16, Indianapolis 17-19.

EVERYBODY WORKS (S. J. FATHER (Eastern): Philadelphia, Pa., Oct. 7-12.

FABIO ROMANI (Faulkner and Coleman, mgr.): Del Norte, O., Oct. 8. Ypsilanti, Mich., 9, Pontiac 10, Owosso 11, Flint 12, Bay City 13-16, Saginaw 17-18.

FATTY FELIX (Southern; Rice and Franklin, mgr.): Gainesville, Tex., Oct. 8. Texarkana 9, Shreveport 10, 11, Longview 12, Terrell 13, Longview 12, Terrell 14, Ft. Worth 15, Weatherford 16, Cleburne 17, Hillsboro 18, Alvarado 19.

FATTY FELIX (North; G. Jay Smith, mgr.): Jefferson, Wis., Oct. 8. Ft. Atkinson 9, Whitewater 10, Troy Center 11, Mukwonago 12, Mayville 13, Horicon 14, Lake Mills 15, Sun Prairie 16, Mt. Horeb 17, Dodgeville 18, Monroe 19.

FAUST (Oscar Vernon White, mgr.): Mt. Vernon, Ind., Oct. 8. Columbus 9, Washington 10, Indianapolis 11.

FEARLY, MAUDE (John Cort, mgr.): Denver, Colo., Oct. 6-12, Victor 13, Colorado Springs 14, Louisville 15, Grand Junction 16, Salt Lake City, U., 17-19.

FIGHTING BILL: New York City Oct. 7-12, Philadelphia, Pa., 14-19.

FINNE, MRS. (Harrison Grey Flack, mgr.): Norfolk, Va., Oct. 8. 18, 19.

FOR HER BROTHER'S SAKE (Wm. Echols, mgr.): Elk Point 8, Dak. Oct. 8, Gordon, Neb., 9, Cheyenne, Wyo., 10, 11, Laramie 12, Rock Springs 13, Green River 14, Casper 15.

FOR MOTHER'S SAKE (John R. Andrew, mgr.): Nampa, Idaho, Oct. 8. Boise 9, Pocatello 10, Idaho Falls 11, Blackfoot 12, Salt Lake City, U., 13-18.

FUNNY FOLK (Pat Chappelle, mgr.): Corinth, Miss., Oct. 8. West Point 11, Starkville 12, Abbeville 13, Columbus 15.

GILMORE, PAUL (Jules Murry, mgr.): Elmira, N. Y., Oct. 8. Bingham 9, Oil City, Pa., 10, Youngstown 11, Zanesville 12, Wheeling, W. Va., 14, Newark, O., 15, Ashland 16, Sandusky 17, Norwalk 18, Akron 19.

HAPPY HOOLIGAN (Geo. Hill, mgr.): Peacock Hill, N. Y., Oct. 8. Newburgh 9, Kingston 10, Hoonie Falls 11, Pittsford 12, Salt Lake City, U., 13-18.

HANFORD, CHAR. R. (F. L. Walker, mgr.): Louisville, Ky., Oct. 7-9, Owensboro 10, Evansville 10, Decatur 11, Paducah 12, Cairo 13, 14, Centralia 15, Decatur 16, Springfield 17, Bloomington 18, Peoria 19.

HARNED, VIRGINIA: New York city Sept. 2-Oct. 12.

HEARTS OF GOLD: Southbridge, Mass., Oct. 8. Spencer 8, Maynard 10, Franklin 11, Wrentham 12, Woburn 13, Maynard 14, Wrentham 15, Danielson, Conn., 15, Putnam 19.

HENDRICKS, BEN (Wm. Grey, mgr.): McPherson, Kan., Oct. 8, San Francisco, Cal., 13-19.

HE'S LAST DOLLAR (State and Nicol, mgr.): St. Paul, Minn., Oct. 8-12, Minneapolis 13-19.

HOLLOWLAND, MILDRED (Edward C. White, mgr.): Flint, Mich., Oct. 8, Saginaw 9, Bay City 10, Lansing 11, Grand Rapids 12, Battle Creek 14, Jackson 15, Kalamazoo 16, Elkhart, Ind., 17, Benton Harbor, Mich., 18, Sa. Bond, Ind., 19.

HOOSIER GIRL (Geo. Cohan, mgr.): Pocahontas, W. Va., Oct. 8. Pulaski 9, Marion 11, Abingdon 12, HORTIE, JOE (Geo. H. Nicolai and Wm. W. Miller, mgr.): St. Louis, Mo., Oct. 8-12, Milwaukee, Wis., 13-19.

HUMAN HEARTS (Wm. Franklin Riley, mgr.): Gladstone, Mont., Oct. 8. Miles City 9, Big Timber 10, Livingston 11, Billings 12, Bury 13, Great Falls 13, Anaconda 14, Missoula 15, Wallace, Idaho, 16, Warden 19.

IN THE KING'S CARRIAGE (Liebler and Co., prop.): Washington, D. C., Oct. 8. Washington, D. C., 9, Everett 10, Tacoma 11, 12, Seattle 13-19.

IT'S NEVER TOO LATE TO MEND: Providence, R. I., Oct. 7-12.

JAMES, LOUIS (Wallace Monroe, mgr.): San Francisco, Cal., Sept. 20-Oct. 12, Oakland 14-16, San Jose 17, Sacramento 19.

JEFFERSON, JOHN AND WILLIAM: Greensboro, N. C., Oct. 8. Salisbury 9, Asheboro 10, Greensboro 11, Spartanburg 12, C. L. Charlotte 12, Charlotte, N. C., 13, Augusta, Ga., 14, Columbia, S. C., 15, Greenville 16, Jacksonville, Fla., 19.

JEFFERSON'S COUSIN (Arthur C. Miller, mgr.): Elgin, Ill., Oct. 8, 9, Madison 11, Rockford 11, 12, Chicago 13-19.

THE COUNTY SHERIFF (O. E. Wee, mgr.): Little Falls, N. Y., Oct. 8, Fulton 12, Canastota 14, Geneva 15, Lyons 16, Seneca Falls 17, Newark 18, Palmyra 19.

THE COWBOY AND THE SQUAW (P. H. Sullivan, mgr.): Philadelphia, Pa., Oct. 7-12, Bridgeton, N. J., 14, Burlington 15, New Rochelle, N. Y., 16, Yonkers 17-19.

THE COWBOY GIRL (G. A. White, mgr.): So. Chicago, Ill., Oct. 8-12, Hammond, Ind., 13, Ft. Wayne 11, 12, Toledo, O., 13-16, Grand Rapids, Mich., 17-19.

THE COW PUNCHER (Central; W. F. Mann, owner; Sam M. Lloyd, mgr.): East St. Louis, Ill., Oct. 6-9, Indianapolis 10, Bismarck, N. D., 11, Jefferson 12, Milwaukee 12, Milwaukee 13, Vernon 18, Aurora 18, Elkhorn 19, Greenfield 17, Mt. Vernon 18, Aurora 18.

THE CO. PUNCHER (Western; W. F. Mann, owner; Edwin P. Nichols, mgr.): Everett, Wash., Oct. 8, Anacortes 9, Bellingham 10, Sedro-Woolley 11, Sockanish 12, Seattle 13, 14, Poulsbo 15, Bremerton 16, Bellingham 17, Elwha 18, Port Gamble 19, Cheyenne 18.

THE COUNTY SHERIFF (O. E. Wee, mgr.): Little Falls, N. Y., Oct. 8, Fulton 12, Canastota 14, Geneva 15, Lyons 16, Seneca Falls 17, Newark 18, Palmyra 19.

THE COWBOY IN TOWN (Al. Traherne, mgr.): Bismarck, N. D., Oct. 8, Pottsville 9, Reading 10, Harrisburg 11, 12, Sunbury 13, Shamokin 15, Lewistown 16, Williamsport 17, Tyrone 18, Altoona 19.

THE COWBOY AND THE SQUAW (P. H. Sullivan, mgr.): Philadelphia, Pa., Oct. 7-12, Bridgeton, N. J., 14, Burlington 15, New Rochelle, N. Y., 16, Yonkers 17-19.

THE COWBOY GIRL (G. A. White, mgr.): So. Chicago, Ill., Oct. 8-12, Hammond, Ind., 13, Ft. Wayne 11, 12, Toledo, O., 13-16, Grand Rapids, Mich., 17-19.

THE COW PUNCHER (Central; W. F. Mann, owner; Sam M. Lloyd, mgr.): East St. Louis, Ill., Oct. 6-9, Indianapolis 10, Bismarck, N. D., 11, Jefferson 12, Milwaukee 12, Milwaukee 13, Vernon 18, Aurora 18, Elkhorn 19, Greenfield 17, Mt. Vernon 18, Aurora 18.

THE END OF THE TRAIL: Chicago, Ill., Sept. 20-Oct. 12.

THE EVANGELIST (Klaw and Erlanger, mgr.): New York city Sept. 20-Oct. 18.

THE FOUR CORNERS OF THE EARTH (Kluit and Gazzola Amuse. Co., prop.): Daniel Reed, Ind., 10, Columbus 11, 12, Dayton 13-19.

KENDALL, EZRA (Askin-Singer, Co., mgr.): Eau Claire, Wis., Oct. 8, 10, Madison 11, Rockford, Ill., 12, Chicago 13-19.

KENTUCKY SUE (Max Zelner, mgr.): Troy, N. Y., Oct. 7, 8.

KIDNAPPED FOR REVENGE (Chas. E. Blaney, Co., mgr.): Brooklyn, N. Y., Oct. 8, 14-19.

KING CAMP (John M. Campbell, mgr.): Pittsburgh, Pa., Oct. 7-12, Buffalo, N. Y., 14-18.

LEAH KLESCHINA (Harrison Grey Flack, mgr.): Watertown, N. Y., Oct. 8, Lyons 9, Seneca Falls 10, Auburn 11, Binghamton 12, Williamsport 13, Remsen 14, Utica 15, Oneonta 16, Johnson 17, Albany 18, Kingston 19.

LENA RIVERS (Burton Nixon, mgr.): Memphis, Tenn., Oct. 7-12, Poplar Bluff, Mo., 14, Paducah, Ky., 15, Elton 16, 17.

LENTIL HEROES OF THE STREET: New York city Oct. 7-12.

LORIMER, WRIGHT (Shrimps-McKinney Co., mgr.): Fall River, Mass., Oct. 8, Bridgewater, Conn., 9, New Haven 10, New Britain 11, Middletown 12, Waterbury 14, New Rochelle, N. Y., 15, Danbury, Conn., 16, Newburg, N. Y., 17, Kingston 18, Peekskill 19.

MAKES NEW HUSBAND (Scott and Raynor, mgr.): Fall River, Mass., Oct. 8, 9, Bridgeport, Conn., 9, New Haven 10, New Britain 11, Middletown 12, Waterbury 14, New Rochelle, N. Y., 15, Danbury, Conn., 16, Newburg, N. Y., 17, Kingston 18, Peekskill 19.

MACK, ANDREW (W. M. Wilkinson, mgr.): Sydney, N. S., 2-6, 10.

MADILL, HENRY (R. Stirling, mgr.): Detroit, Mich., Oct. 6-12, Fort Huron 14, Bay City 15, Saginaw 16, Manistee 17, Cadillac 18, Traverse City 19.

MONTANA (Hoggs Hadley, mgr.): New London, Conn., Oct. 8, Willimantic 9, Stamford 10, Newburg, N. Y., 11, Peekskill 12, Poughkeepsie 14, Kingston 15, Catskill 16, Ulster 17, Auburn 18, Geneva 19.

MORTIMER, LILLIAN (G. Vernon, mgr.): Trenton, N. J., Oct. 7-8, Paterson 10-12, Scranton, Pa., 14-16, Wilkes-Barre 17, 18.

MRS. JOHNSON OF THE CARRIAGE PATCH (Liebler and Co., prop.): London, Eng.—Indefinite.

MARELLA, MARIE (Kirst and Frederic Shipman, mgr.): Christchurch, New Zealand—Indefinite.

NAZIMOFF, MME.: New York city Sept. 4—Indefinite.

NEILL, THE BEAUTIFUL CLOAK MODEL (Al. H. Woods, mgr.): Minneapolis 9, Minneapolis 10, St. Paul 11, 12, Minneapolis 13, 14, 15, 16, 17, 18.

THE GREAT EASTERN WORLD (Kluit and Gazzola Amuse. Co., prop.): Bay City, Mich., Oct. 6-9, Saginaw 10-12, Detroit 13-19.

THE GREAT EXPRESS BORBERY (Al. H. Woods, mgr.): Holyoke, Mass., Oct. 7-9, New Haven,

UNCLE TOM'S CABIN (Eastern; J. W. Brownie, mgr.); Washington, Pa., Oct. 8, 9. See Bethlehem 9.

UNDER SOUTHERN SKIES (Eastern; Harry Doel Parker, mgr.); Notchka, Miss., Oct. 8, Jackson 9, Vickburg 16, Greenville 13, Pine Bluff, Ark., 12, Little Rock 14, Hot Springs 15, Batesville 16, Memphis, Tenn., 17, Corinth, Miss., 18, Jackson, Tenn., 19.

UNDER SOUTHERN SKIES (Central; Harry Doel Parker, mgr.); Okaloosa, Ia., Oct. 8, Albion 9, Centerville 10, Ottumwa 11, Clinton 12, Anamosa 14, Cedar Rapids 15, Waterloo 16, Iowa Falls 17, Independence 18, Independence 19.

UNDER SOUTHERN SKIES (Western; Harry Doel Parker, prod. and mgr.); Crookston, Minn., Oct. 9, Winona, Minn., 10-12, Grafton, N. Dak., 14, Grand Forks 15, Fargo 16, Jamestown 17, Bismarck 18, Mandan 19.

UNDER THE NORTH STAR (Jos. Chandler, mgr.); Orlin, Ia., Oct. 8, Waterloo 9.

VAN BILLY (P. H. Sullivan Amuse. Co., mgr.); Providence, R. I., Oct. 7-12, New York City 14-19.

WAY DOWN EAST (Wm. A. Brady, mgr.); Norfolk, Va., Oct. 8, 9, Lynchburg 10, Richmond 11, Roanoke 14, Bristol, Tenn., 15, Knoxville 16, Chattanooga 17.

WHAT HAPPENED TO JOE JONES (N. L. Jelonsko, mgr.); Sisterville, W. Va., Oct. 8, Caldwell 9, 10, Weston 10, Circleville 11, Springfield 12, Richmond, Ind., 14, Shelbyville 15, Martinsville 16, Franklin 17, Columbus 18, Madison 19.

WHEN KNIGHTHOOD WAS IN FLOWER (Ernest Shipman, mgr.); Rochester, N. Y., Oct. 7-9, Syracuse 10-12, Oswego 14, Corning 15, Watertown 16, Fulton 17, Geneva 18, Auburn 19, Watertown 18, Fulton 19.

WHEN KNIGHTHOOD WAS IN FLOWER (Ernest Shipman, mgr.); Salem, Mass., Oct. 8, Portland, N. H., 9, Biddiford, Me., 10, Lewiston 11, Portland 12, Bangor 14, Waterville 15, Bath 16, Concord, N. H., 17, Franklin 18, Nashua 19.

WHITECAR, W. A. (Julie Murray, mgr.); Anderson, Ind., Oct. 9, Muncie 10, Elwood 11, Logansport 12, Springfield, Ill., 13-16, Peoria 17-19.

WHY GIRLS LEAVE HOME (Western; E. J. Carpenter's); Harry E. Howe, mgr.); Denver, Colo., Oct. 7-12, Pueblo 13, Florence 14, Salida 15, Buena Vista 16, Glenwood Springs 17, Aspen 18, Grand Junction 19.

WILLIAMS, LOTTIE (Chas. E. Blaney Amuse. Co., mgr.); Baltimore, Md., Oct. 7-12, Washington, D. C., 14-15.

WILSON, AL H. (Sidney R. Ellis, mgr.); Charleston, W. Va., Oct. 6, Huntington 9, Ironton, O., 10, Portsmouth 11, Parka, Ky., 12, Louisville 14-18.

ZEEKE, THE COUNTRY BOY (Leon Allen, mgr.); Robinson 11, Oct. 8, Martinsville 9, Ellington 10, Casey 11, Staunton 12, Assumption 14, Hillsboro 15, Litchfield 16, Girard 17, Quincy 18.

STOCK COMPANIES.

ALNER: Pawtucket, R. I., Aug. 13-indefinite.

ALCAZAR (Belasco and Meyer, mgr.); San Francisco, Cal.-indefinite.

AMERICAN: San Francisco, Cal.-indefinite.

AYLESWORTH (Arthur J. Aylesworth, mgr.); Goldfield, Nev., April 1-indefinite.

BAKER: Rochester, N. Y.-indefinite.

BAKER: Portland, Ore.-indefinite.

BAKER: Baldwin-Melville (Walter S. Baldwin, mgr.); Dallas, Tex.-indefinite.

BARRY-BURKE STOCK (John W. Barry, mgr.); New Orleans, La., Aug. 25-indefinite.

BELASCO (Belasco and Meyer, mgr.); Los Angeles, Cal.-indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.); Oakland, Cal.-indefinite.

BOSTON STOCK: Boston, Mass., Sept. 2-indefinite.

BOWDOIN SQUARE THEATRE: Boston, Mass.-indefinite.

BURRANK: Los Angeles, Cal.-indefinite.

BURGES, EARL (Fred Gillen, mgr.); Seattle, Wash.-indefinite.

CASTLE SQUARE (Boston Stage Society, mgr.); Boston, Mass.-indefinite.

CLEVELAND HARRY B.: North Yakima, Wash., June 24-indefinite.

COLUMBIA STOCK: Spokane, Wash., Aug. 27-indefinite.

CUTTER (Ira Swisher, mgr.); Richmond, Ind., July 5-indefinite.

FAMILY: West St. Louis, Ill.-indefinite.

FAWORTH, GEORGE: Baltimore, Md.-indefinite.

FERD: Minneapolis, Minn., May 25-indefinite.

FITZGERALD'S, W. D. STOCK (W. D. Fitzgerald, mgr.); Washington, D. C., Aug. 19-indefinite.

FOWLAUGH: Philadelphia, Pa.-indefinite.

FRAWLEY: San Francisco, Cal., June 2-indefinite.

HAMILTON, FLORENCE (Barry and Burke, mgr.); Philadelphia, Pa.-indefinite.

HORNELL, MAY: Chicago, Ill.-indefinite.

HOWELL, ERNEST: San Francisco, Cal., May 12-indefinite.

LAWRENCE, DEL S.: Sacramento, Cal.-indefinite.

LIVINGSTON: Cleveland, O., June 24-indefinite.

LYCEUM THEATRE (Louis Phillips, mgr.); Brooklyn, N. Y.-indefinite.

MIDDLETON AND BARBIER: Boston, Mass.-indefinite.

MOROSCO STOCK: Los Angeles, Cal.-indefinite.

NEILSEN, MARIE: Fresno, Cal.-indefinite.

NEW STAR STOCK (James H. Erickson, mgr.); Portland, Me., Sept. 1-indefinite.

ORPHEUM STOCK: Philadelphia, Pa., Sept. 15-indefinite.

PALMER BROS.' STOCK: San Diego, Cal.-indefinite.

PATRONE: Chicago, Ill., Aug. 26-indefinite.

PATTON'S LEE AVENUE (Corne Payne, mgr.); Brooklyn, N. Y., June 27-indefinite.

PICKWICK: San Diego, Cal.-indefinite.

PROCTOR'S HARLEM: New York city-indefinite.

PURNELL: Washington, D. C., Aug. 24-indefinite.

RUJERO, ESTHER, STOCK: San Francisco, Cal.-indefinite.

SANFORD'S, WALTER, PLAYERS, No. 2: San Francisco, Cal.-indefinite.

SANFORD, WALTER: Oakland, Cal.-indefinite.

SHIRLEY, JESSIE: Spokane, Wash.-indefinite.

SORBO STOCK (Van Zant and Thorpe, mgr.); Eureka, Cal.-indefinite.

SPENCER, GEORGE: Memphis, Tenn., May 5-indefinite.

SPONNER (Mrs. E. S. Spunner, mgr.); New York city May 18-indefinite.

SUTTON (Dick P. Sutton, mgr.); Butte, Mont.-indefinite.

TAYLOR, CHARLES A.: Seattle, Wash.-indefinite.

TEXAS GRAND: El Paso, Tex.-indefinite.

WEILICH STOCK: Los Angeles, Cal.-indefinite.

WINNIPER CO. (W. R. Lawrence, mgr.); Winona, Minn.-permanent.

WOLFE STOCK (G. H. Wolfe, mgr.); Wichita, Kan., Sept. 16-indefinite.

REPERTOIRE COMPANIES.

AMERICAN STOCK (Arthur E. Herbst, mgr.); Battle Creek, Mich., Oct. 6-13, Lansing 14-19.

ANGELI'S COMEDIANS (Ed C. Nutt, mgr.); Stuart, Ia., Oct. 7-12, Almonte, N. H., 14, Valentine 18, Gordon 19, Chardon 17-19.

AUBREY STOCK (Western; D. Otto Hitler, mgr.); Sandusky, O., Oct. 7-12, Steubenville 14-19.

AUBREY STOCK (G. A. Sullivan, mgr.); Paterson, N. J., Oct. 7-12, Elmwood, Pa., 14-19.

BARRETT, EDWIN, STOCK (Barrie and Graham, mgr.); N. H. City, Okla., Oct. 7-12, Hobart 14-19.

BENNETT-MOULTON (W. A. Puccillo, mgr.); Bristol, Conn., Oct. 7-12, South Manchester 14-19.

BISHOP, CLEM (R. R. Helmoldt, mgr.); Waukesha, Wis., Oct. 7-12.

BROWN, KIRK G. T. Maciassey, mgr.); Oswego, N. Y., Oct. 7-12, Jamestown 14-19.

BURGESS, EARL (A. H. Graybill, mgr.); Cohoes, N. Y., Oct. 7-12, Amsterdam 14-19.

BURGESS, EARL (Geo. V. Halliday, mgr.); Kane, Pa., Oct. 7-12, Oil City 14-19.

BURGESS, EARL (G. C. Hilton, mgr.); Bridgeton, N. J., Oct. 7-12, Wilmington, Del., 14-19.

BURGESS, EARL (Fred Gillen, mgr.); Lock Haven, Pa., Oct. 7-12, Corning, N. Y., 14-19.

CHAPPELL-WINTERHOFF (Harry Chappell, mgr.); Hot Springs, Ark., Oct. 7-19.

CHASE LISTER (Glenn F. Chase, mgr.); Grand Island, N. Y., Oct. 7-12, Alliance 14-19.

CHAUNCY-KEEFE (Fred Chauncy, mgr.); Punxsutawney, Pa., Oct. 7-12, Butler 14-19.

CHICAGO STOCK (Eastern; Chas. H. Ross-Kam, mgr.); Coxsackie, O., Oct. 7-12, Elyria 14-19.

CHICAGO STOCK (Western; Chas. H. Ross-Kam, mgr.); Salem, O., Oct. 7-12, Cambridge 14-19.

COPELAND BROTHERS' STOCK: Webb City, Mo., Oct. 7-12.

CURTIS COMEDY (James Walter, mgr.); Aberdeen, S. D., July 22-indefinite.

CUTTER (Wallace R. Cutter, mgr.); Elyria, O., Oct. 7-12, Findlay 14-19.

DEPEW-BURDETTE STOCK: Springfield, O., Oct. 7-12.

DOUGHERTY STOCK (Wm. Stamford, mgr.); Plymouth, Wis., Oct. 7-9, Wausau 10-12, Medford 14-16, Neillsville 17-19.

ELLEFORD (W. J. Elliford, mgr.); Sacramento, Cal., Oct. 6-12, Chico 14-19.

FENSBURG STOCK (Western; Geo. M. Fenbury, mgr.); Gloucester, Mass., Oct. 7-12, Lawrence 14-19.

FENSBURG STOCK (Western; Ben F. Mack, mgr.); Westerly, R. I., Oct. 7-12, Fitchburg, Mass., 14-19.

GIROTT STOCK (Perry E. Girtin, mgr.); Fresno, Cal.-indefinite.

GRAHAME, FERDINAND: Clearfield, Pa., Oct. 7-12, Bradford 14-19.

HALL, DON C.: Green Bay, Wis., Oct. 7-12, Green Bay 14-19.

HARDER-HALL (Susanna F. Hall, mgr.); Cumberland, Md., Oct. 7-12.

HARRIS-PARKINSON (Robert H. Harris, mgr.); Ashland, Ky., Oct. 7-12.

HERALD SQUARE STOCK (Arthur L. Panshaw, mgr.); Port Allegany, Pa., Oct. 7-12, Cross Fork 14-19.

HICKMAN-BENNETT: Mexico, Mo., Oct. 7-12, Moberly 14-19.

HILLYARD, MAY (Street Schubert, mgr.); Monroeville, Pa., Oct. 7-12.

HUMMELIN'S IDEALS (Louis A. Hart, mgr.); Youngstown, O., Oct. 7-12, East Liverpool 14-19.

KENNEDY'S PLAYERS (Geo. Lewis, mgr.); New Decatur, Tenn., Oct. 8-12, Bowling Green, Ky., 13-19.

KENTON DRAMATIC: Chillicothe, O., Oct. 7-12.

KNICKERBOCKER STOCK (E. D. Flack, mgr.); Danbury, Conn., Oct. 7-12, Middlefield 14-19.

LESLIE, ROBABELLE (Sam Allen, mgr.); Easton, Pa., Oct. 7-12, Perth Amboy, N. J., 14-19.

MARKY, TOM, STOCK: Stratford, Ont., Oct. 7-12.

MOREY STOCK (Le Conte and Fisher, mgr.); Junction City, Kan., Oct. 7-12, Council Grove 14-19.

MORRISON COMEDY (A. L. Morrison, mgr.); Butler, Pa., Oct. 7-12, Chambersburg 14-19.

MURRAY, MARY AND MACKEY (Eastern; John J. Murray, mgr.); Auburn, N. Y., Oct. 7-12, Harrisburg, Pa., 14-19.

MURRAY AND MACKEY COMEDY (John J. Murray, mgr.); Bellair, O., Oct. 7-12, Washington, D. C., 14-19.

MYKALE-HARDER STOCK (Southern; Lehman and Leigh, mgr.); Louisville, Ky., Oct. 7-12.

MYKALE-HARDER STOCK (W. H. Harder, mgr.); York, Pa., Oct. 7-12, Hagerstown, Md., 14-19.

ORPHEUM STOCK (Ed Daye, mgr.); So. Bend, Ind., Oct. 7-12.

PARTELLO STOCK: Geneva, N. Y., Oct. 7-12, Batavia 14-19.

PAYTON SISTERS, THE (C. Stafford Payton, mgr.); Lohi, I. T., Oct. 7-12, Ardmore 14-19.

PRICE AND BUTLER: Utica, N. Y., Oct. 7-12.

REED-STUART STOCK (A. F. Reed, mgr.); Richmond, Ind., Oct. 7-12, Goshen 14-19.

ROSAR MASON STOCK: Mansfield, O., Oct. 7-12, Urbana 14-19.

SIMMON, EARL C. (Sidney Greason, mgr.); Lebanon, Pa., Oct. 7-12.

TAYLOR (H. W. Taylor, prop. and mgr.); Nashua, N. H., Oct. 7-12, Haverhill, Mass., 14-19.

TRROUBLE STOCK: Lexington, Mo., Oct. 7-12, Camden 10-12, Smithville 14-19.

VAN DYKE AND EATON (F. Mack, mgr.); Rock Island, Ill., Oct. 7-12, Sterling 14-19.

WALLACK'S THEATRE (Western; Edward Dubinsky, mgr.); Bedelia, Mo., Oct. 7-12.

WALLACK'S THEATRE (Southern; Maurice M. Dubinsky, mgr.); Pittsburgh, Kan., Sept. 1-indefinite.

WALLACK'S THEATRE (Northern; Dubinsky Brothers, mgr.); Rock Island, Ill.-indefinite.

WHYTE DRAMATIC (Chas. P. Whyte, mgr.); Coalgate, I. T., Oct. 7-12, Marietta 14-19.

WILLARD'S, HENRY F., COMEDIANS (Henry F. Willard, mgr.); Barlow, Fla., Oct. 7-9, Tampa 10-12, Key West 14-19.

WILLIAMS COMEDY (T. P. De Gafferville, mgr.); Winston-Salem, N. C., Oct. 7-12, Mt. Airy 14-20.

WINNINGER BROS. (Co. B; Frank Winninger, mgr.); Manitowoc, Wis., Oct. 7-12, Two Rivers 14-19.

WOODRUFF, DORI, STOCK (J. D. Kildora, mgr.); Evansville, Ind., Oct. 7-12.

YANKEE DOODLE STOCK (Wm. De Hollis, mgr.); Williamsport, Pa., Oct. 7-12, Auburn, N. Y., 14-19.

YOUNG, H. WILMOT: Pictou, Ont., Oct. 7-9, Deseronto 10-12.

OPERA AND MUSICALS.

A KNIGHT FOR A DAY (B. C. Whitney, mgr.); Chicago, Ill., April 1-indefinite.

ARTIE (Chas. Freedman, mgr.); Galesburg, Ill., Oct. 8, Burlington, Ia., 9, Davenport 10, Cedar Rapids 11, Clinton 12, Dubuque 14, Rock Island, Ill., 15, Bloomington 16, Kokomo, Ind., 17, Marion 18, Ft. Wayne 19.

A. YANKEE TOURIST (Henry W. Savage, mgr.); New York City, Aug. 2-indefinite.

REGGAR PRINCE OPERA (Harry Lea Velle, mgr.); Cordell, I. T., Oct. 8, Aphrodis 9, Hobart 10-12, Andover 14, Watonga 15, Perry 16, Cleveland 17, Spokane 18, 19.

SBLACK PATTI TROUADOURS (Wocicki and Nolan, mgr.); Spartanburg, S. C., Oct. 8, Asheville, N. C., 9, Johnson City, Tenn., 10, Bristol 11, Roanoke, N. C., 12, Asheville, W. Va., 13, Pocahontas 15, Whiteman 16, Huntington, W. Va., 17, Charleston 18, Mayville, Ky., 19.

BUSTEE BROWN (Eastern); Walden, N. Y., Oct. 8, Poughkeepsie 9, Schenectady 10, Amsterdam 11, Utica 12, Syracuse 14-16, Rochester 17-19.

BUSTEE BROWN (Central); Phoenixville, Pa., Oct. 14, Costeville 15, West Chester 16, Columbia 17, York 18, Lancaster 19.

BUSTEE BROWN (Western); Grand Rapids, Mich., Oct. 6-12, Muskegon 13, Kalamazoo 14, Battle Creek 15, Jackson 16, Coldwater 17, Ypsilanti 18, Adrian 19.

CALIFORNIANS: Portland, Ore., Sept. 2-Oct. 20.

CAMERON, GRACE, OPERA: Atlantic City, N. J., Oct. 7, 8, Wilmington, Del., 9, Norristown, Pa., 10, Perth Amboy, N. J., 11, Plainfield 12, Jersey City 14-19.

CASTLE SQUARE OPERA: Boston, Mass.-indefinite.

COHAN, GEORGE M.: Springfield, Mass., Oct. 8, 9, Northampton 10, Worcester 11, 12, Philadelphia, Pa., 14-19.

COMING THRO' THE RYE (B. J. Reilly, acting mgr.); Newport, R. I., Oct. 8, Fall River, Mass., 9, New Bedford 10, Woonsocket, R. I., 11, Taunton, Mass., 12, New London, Conn., 14, Norwich 15, Fitchburg, Mass., 16, Worcester 17, Holyoke 18, Springfield 19.

DANIELS, FRANK: Providence, R. I., Oct. 7, 9, Hartford, Conn., 10, New Haven 11, Waterbury 12, Brooklyn, N. Y., 14-18.

FISHER OPERA: Denver, Colo.-indefinite.

FORTY-FIVE MINUTES FROM BROADWAY: Kansas City, Mo., Oct. 7-12, Omaha, Neb., 14-19.

FOUR MORTONS, THE: Pensacola, Fla., Oct. 8, Mobile, Ala., 9, 10, Meridian, Miss., 11, Vicksburg 12, New Orleans, La., 13-19.

GEORGE WASHINGTON, JR.: Wilmington, Del., Oct. 8, Allentown, Pa., 9, Lancaster 10, Reading 11, Altoona 12, Easton 13, Scranton 15, Wilkes-Barre 16, Carbondale 17, Pittston 18, Williamsport 19.

GRIFFITH'S MUSICAL COMEDY (Fred L. Griffiths, mgr.); Tonopah, Nev.-indefinite.

HALL, GEORGE F. (Frank W. Nason, mgr.); Morristown, Ont., Oct. 8, Prescott 9, Ottawa 10-12, Rochester 12, Hastings 14, 15, Northfield 16, 17, Watertown 18, 19.

WOODLAND (Henry W. Savage, mgr.); Newburg, N. Y., Oct. 12, Astbury Park, N. J., 14, Plainfield 15, West Ambly 16, Allentown, Pa., 17, New Brunswick, N. J., 18, Trenton 19.

THE WIZARD OF WALL STREET (Low, Virden, mgr.); Naconches, Tex., Oct. 8, Jacksonville 9, Palestine 10, Crockett 11, Huntsville 12, Bryan 13, Navasota 15, Bellville 16, Sealy 17, Bay City 18, Wharton 19.

THE WIZARD OF WALL STREET (No. 1; Huse N. Morgan, mgr.); Esterville, Ia., Oct. 8, Spencer 9, Webster 10, Shells 11, Le Mars 12, Cherokee 14, Holstein 15, Schaller 16, Sac City 17, Grove 18, Hammon 19, Washington 13, Warrensburg 16, Holden 17, Butler 18, Rich Hill 19.

THE YANKEE REGENT (H. H. Frazee, mgr.); Pueblo, Colo., Oct. 8, Salida 9, Leadville 11, Grand Junction 12, Salt Lake, U. S., 14-16, Ogden 17.

TWO ISLANDS: New York City Oct. 14-indefinite.

VALBACH STANDARD OPERA: Chippewa Falls, Wis., Oct. 8, Menomonie 9, Lake City, Minn., 10, 11, Rochester 12, Hastings 14, 15, Northfield 16, 17, Watertown 18, 19.

WINDSOR BROWN (Eastern); Walden, N. Y., Oct. 8, Poughkeepsie 9, Schenectady 10, Amsterdam 11, Utica 12, Salt Lake, U. S., 14-16, Ogden 17.

WINDSOR BROWN (Central); Phoenixville, Pa., Oct. 8, 9, Monocacy 10, Lancaster 11, 12, Philadelphia, Pa., 13-19, Lancaster 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371,

8-10, Barry II, Lebanon, N. H., 12, Clarence
(Continued on page 19.)

THE VAUDEVILLE STAGE

NEW VAUDEVILLE ACTS.

PROMINENT PLAYERS OF SKETCHES OFFER NEW VEHICLES FOR THE FIRST TIME HERE.

John C. Rice and Sallie Cohen, Peter F. Dailey and Company, Clayette White and Marie Stuart, Harry von Tilsor, Griff, A Night on a Houseboat, Stella Mayhew and Billie Taylor, La Gardena, The Gutschmidts, Romany Opera Company, Roberts Four, Marion and Dennis and Geraldine McCann, and Henrietta Browns and Byron Douglas present novelties.

The following new acts were seen here for the first time last week:

A Farce Cleverly Played.

John C. Rice and Sallie Cohen headed the bill at the Union Square, offering a new farce called *A Bachelor's Wife*, by N. H. Winslow. This is probably the typesetter's name for H. H. Winslow, who has written sketches for Rice and Cohen in the past. *A Bachelor's Wife* is simply a variation on another successful act presented by these clever players. The scene is laid in a fashionable New York boarding house, to which a young woman comes to stay all night, so as to be on hand early in the morning for her wedding to a man for whom she cares but little. The only vacant room is that of a bachelor, who is supposed to be in Saratoga. Of course he returns just as the young woman is preparing to retire, and there are mutual inquiries and explanations. They decide to sit up all night, occupying chairs on opposite sides of the room, but the arrangement does not last long. Both are hungry, and as the girl has a lunch in a basket they spread it on the table and are soon quite chummy. During their conversation they find out that they are the people intended to have been married to each other under the terms of one of those inevitable uncle's wills. After a funny proposal scene the young man gets the girl's consent, and she agrees to throw over the man she had intended marrying the next day, and take the original husband picked out for her by her uncle. The curtain falls upon an embrace, but there is nothing to show how the problem of the rooming is solved. The man should be shown at the second curtain with his hat and coat, ready to start for a neighboring hotel or something of that sort. The success achieved by the sketch was due almost entirely to the smart handling of it by Mr. Rice and Miss Cohen, who are always admirable in work of this kind. They played without a hitch or a slip, and the little piece scored a hit of large proportions.

An Elaborately Staged Act.

At the Colonial was shown for the first time a sketch called *A Night on a Houseboat*, classed on the programme as "a pretentious musical novelty." It is Jessie L. Lasky's latest production and has been carefully staged. The setting is very elaborate and shows a handsome houseboat that appears to be anchored on the shore of a pretty river. The deck is raised about two feet from the level of the stage, and everything possible is done to add to the illusion. There is a cast of nine people, headed by O'Malley Jennings, who impersonates a young Englishman of the "haw haw" class. There is no plot worth mentioning, and only enough dialogue to introduce several songs, that are sung agreeably and with plenty of lively stage business. *Look Out for the Searchlight Man* is about the best of the lot. The stage is darkened, and while the song is sung a small calcium is used effectively as though it were a searchlight on the boat. Lovers are shown up as they are spooning, and other tricks are played with the light in an effective way. Three selections from *The Red Mill*, including the whistling song, were well received. Most of the singing was done by Boyd Marshall, who has an excellent baritone voice. Ethel and Ethel Shaw, who are twin sisters, appeared as the Darling Twins, but had little to do, except in the whistling song, in which they scored. The others concerned were Cal Dix, Mildred Berrick, Llewellyn Smith, Elinor Kershaw and Philia May. The act reflects much credit upon Mr. Lasky, and also upon Lewis Hooper, under whose direction it was put on. The illumination at the finish is especially effective, and the curtain had to be raised on it several times. The original songs used in the act are by Emil Breitenthal.

Favorite Players in New Sketch.

Clayton White and Marie Stuart have a large following, and expectation was on tiptoe last week when they produced a new sketch called *Cherry, by George V. Hobart, at Hammerstein's*. The scene is laid in a parlor of the home of Mr. and Mrs. Harrington, near the race track at Sheepshead Bay. Mr. Harrington, a mild-mannered man, goes off on a little spree and wins \$3,000 at the track. A telephone message announces a forthcoming visit from a neighboring minister, and Cherry Bertman (Miss Stuart) agrees with Mrs. Harrington that she will entertain him, as Mrs. Harrington's nerves are unstrung owing to the absence of her husband. Bruce Ascot (Mr. White) enters, and for a short time is mistaken by Cherry for the minister. They play at cross purposes, with a lot of the dialogue and business that go so well when handled by Mr. White and Miss Stuart. Mr. Harrington finally arrives home, and through the efforts of Cherry and Ascot, his wife is kept in ignorance of the nature of his escapade. Mr. White made a decided hit as the slangy race track follower, and said many things that will pass into use along Broadway. Miss Stuart was in her best form, and her little singing specialty was introduced effectively. The character of Mrs. Harrington was played by a young woman bearing the odd name of Spring Byington, and Paul Case played the husband. Cherry bids fair to be a worthy successor to Parla, in which Mr. White and Miss Stuart have won great favor in the past.

Condensed Musical Comedy.

Peter F. Dailey reappeared as a vaudeville star at the Alhambra, presenting a sketch called *Nearly a War Correspondent*. It is a condensed version of *The Press Agent*, in which Mr. Dailey starred a few seasons ago. There is some dialogue that allows Mr. Dailey to say a few of those smart things for which he is noted, but the songs are the principal features of the sketch. The act opens with "Sombra," by Ed. Adams, sung by the chorus, and Mr. Dailey follows with "Alexis from Texas." Lillian Hoerlein presented the Spanish specialty arranged for her by Mr. Adams, assisted by the girls, scoring a pronounced hit. Miss Hoerlein's costumes deserve very special mention, as they are elaborate and tasteful, and her changes were made with celerity. Mr. Dailey's concluding song, "The Simple Life," was well received, and the act as a whole is the best thing this popular comedian has ever offered in vaudeville. The supporting company included James Poem, Bert Snow, Camille Lavis, Isabelle Dixon, Rita Dean, Caroline Stanley, Eleanor Soothern and Minerva Hall.

Stock Players in a Sketch.

Henrietta Browns and Byron Douglas, both of whom have played leading roles with the Keith and Proctor Stock company at the Harlem Opera House, were engaged on short notice last week to replace Gracie Emmett at the Twenty-Third

Street Theatre. They offered a sketch called *Winning an Heiress* that they tried out in Harlem on a recent Sunday. The story deals with an American girl and an English lord who are in love. Her father is opposed to their marriage, preferring that the girl shall wed a rancher, that he has in mind. The Englishman disguises himself as a cowboy and acts in a way that causes the father to welcome the Englishman when he reappears in his proper person. The plot is very similar to one used in a sketch a few seasons ago. Miss Browns and Mr. Douglas are skillful players, and when they secure a better vehicle they will undoubtedly win favor in vaudeville.

A Sketch with Songs.

Stella Mayhew and Billie Taylor were seen in a new sketch called *It Happened in Utah*, written by Willard Clark, at the 125th Street Theatre. The scene is laid in a boarding house in Utah, in which Dick Roach resides with his two wives. There is a landlady and an old negro cook who have more or less to do with the very slight plot, which is only a thread upon which to string several songs. Miss Mayhew appears as the two wives, and also with a quick change of make-up as the old negro. The act is pleasant, as it allows both Miss Mayhew and Mr. Taylor full scope for their talent as singers of popular ditties. Miss Mayhew sang "I Guess I'm Mad," which was received with great favor; her pipe song, and "A Lady of Importance," winning many encores. Mr. Taylor sang a new song by himself called "I'll Love You Forever and Ever," which has a catchy melody. Laura Clement appeared as the landlady.

A Neat Little Sketch.

The Roberts Four headed the bill at Pastor's in a simple but effective little sketch called *The Dollmaker's Dilemma*. The scene is laid in a toy shop kept by a good-natured German. Two little girls who live next door are always playing tricks on the old man, and one of them dresses herself in the clothes the dollmaker has had made for a large mechanical doll and goes through some doll-like motions, much to the inventor's surprise. There are several songs and some dancing, and the act is one that will please women and children greatly. Pearl Roberts is a diminutive comedienne who is pretty and shows much promise. As the doll she is as "cute" a picture as one could wish to see. Allyn Roberts as the German, Nellie A. Roberts as an old maid, and Charlotte Tompkins as the other mischievous child did very well. A special setting is used.

Sings His Own Songs.

Harry Von Tilsor, who has composed many songs that have won their way to popularity, was seen at Hammerstein's for the first time in a single specialty, singing his own compositions. It is several years since Mr. Von Tilsor used to do a turn with George Sidney, but he has not forgotten the tricks of the trade. A good many people who did not know Mr. Von Tilsor had been on the stage before marvelled at his confidence and applauded him accordingly. He made a substantial hit, singing "Just Help Yourself," "Marietta at Coney Isle," "Lulu," "Top o' the Mornin'," Bridget McCue," and "Bye, Bye, Dearie." He spoiled a good impression by bringing in his business affairs in a short speech, in which he encouraged the audience to join in the chorus of one of the songs.

Another Spanish Dancer.

New York is certainly getting its full share of Spanish dancers this season. There was a "congress" of them at a local theatre a few weeks ago, which, by the way, has adjourned indefinitely, and last week at the Colonial, La Gardena, who indulges in the gyrations peculiar to the daughters of the sunny land of Spain, made her first bow to an American audience. She is pretty and graceful and goes through her dances with grace and abandon. She does not depend upon her own efforts entirely, as she is backed up by an orchestra of six mandolinists and guitar players, and in some of her dances has a male assistant. The act is very good of its kind and won a fair share of favor.

A Clown Juggler.

Griff, who hails from England, made his first New York appearance at the 125th Street Theatre. He is a juggler who makes up as a clown and injects a good deal of very fair comedy into his act. He has considerable dexterity, and while his tricks show no novel characteristics, they are invariably well done. This, together with his personality, combined to create a very favorable impression with those who were in the house early. It was Mr. Griff's misfortune to be placed on the programme as the opening act.

A Big Singing Act.

The Romany Operatic Company was seen for the first time at the New York. There are twelve people in the act, which is a singing specialty elaborately staged and picturesquely costumed. The selections are all of a high class, and as all of the members of the company have good voices and have been well trained, the effect is very good indeed. They were enthusiastically cheered at every performance.

Clever Comedy Acrobat.

The Gaudschmidts, who are not really now here, have been away so long that their turn is practically a novelty. They were in the bill at the New York, and won applause with a lot of lively acrobatic comedy in which they are assisted by a couple of smart dogs. There is nothing startling in the clown costumes or the tricks, but the act was liked on account of the business-like way in which it was presented.

Some Songs and Talk.

Marion and Dennis offered a new act in one at Pastor's and it made a good impression. The specialty of these players is the proper pronunciation of the letter "r." Moreover, they are a clever team and their dialogue is of the sort that goes well in the average house. They wind up with a "give and take" song, called "What's the Answer?" that has several good verses.

A Smart Little Dancer.

Geraldine McCann, assisted by a boy and a man, appeared at Pastor's in a sketch called *The Roasters*. Miss McCann and the lad are precocious, and the former made a hit with her dancing. She is an attractive miss and should have a bright future.

SUNDAY CONCERTS STOPPED.

The proposed concert at Keith and Proctor's Jersey City theatre on Sunday evening was stopped by the police, and Manager William H. Walsh and Treasurer Fred Metzger were arrested on a charge of violating the vice and immorality act of New Jersey. A week ago Sunday a concert was given and a portion of the proceeds was given to a hospital. The same arrangement was made for last Sunday, but owing, it is said, to protests from clergymen the police decided to interfere. As concerts are given at the Empire, Hoboken, every Sunday without interference the Keith and Proctor management will make a test of the law in Jersey City.

At Coney Island no performances were allowed, even of motion pictures. As on Saturday, Judge Kelly, in the Supreme Court of Brooklyn, refused to grant an injunction to John Econopoff restraining the police from interfering with his business. Two men who refused to close up their picture entertainments were arrested.

The treasurer and ticket seller of the Columbia Theatre, Brooklyn, were arrested on Sunday evening for an alleged violation of the Sunday law. They were admitted to bail, and the performance went on without interruption.

A BIG MASS MEETING.

At the Empire Theatre, Camberwell, England, on Sunday afternoon, Sept. 15, there was held a mass meeting of members of the Variety Artists' Federation to discuss ways and means of compelling certain managers to live up to the terms of the recent award. Joe O'Gorman presided the chair and made an address in which he laid the grievances before the meeting. He singled out Oswald Stoll as a notable exception and proclaimed him an honorable man. Other prominent members made speeches, and the enthusiasm was at fever heat during the entire meeting. As a climax the following resolution was read and adopted unanimously, with loud cheering: "This meeting deplores the fact that so few managers have made any real attempt to conform with the Arbitrator's Award, and now calls upon the arbitrator to insist upon all such managers to immediately relinquish the issuing of old forms of contract, and to at once reprint their forms of contract in the 'form' laid down by the arbitrator in his award, and further, if this be not done, that this meeting empowers the Executive Committee to take any such steps as may be deemed necessary to enforce the same."

ZELIE DE LUSSAN IN VAUDEVILLE.

One of the biggest "captures" ever made for vaudeville was announced a few days ago by the United Booking Office, when it was stated that Zelie De Lussan, who is now in the height of her fame as an operatic singer, has consented to appear in the Keith and Proctor, Williams, Hammerstein and Orpheum houses for a season of thirty weeks. Mlle. De Lussan arrived in New York last week from London and confirmed the report, saying that she was looking forward with pleasure to her vaudeville tour. She was married quietly in London a few weeks ago to Angelo Fronzoli, the pianist, who has been her accompanist for the past few seasons, and he will play her accompaniments when she gives the patrons of vaudeville a taste of what a real grand opera voice is like. After her American vaudeville engagements Mlle. De Lussan will return to England and organize an opera company to play Carmen. It is her ambition to sing the role in which she has made her greatest success at least 1,000 times.

AMERICAN ACTS TO GO TO PARIS.

Martin Beck is organizing two big American companies that he will take over to play in Paris next Summer. There are so many Americans in the French capital during the heated term that Mr. Beck feels that his venture will succeed. He never does things by halves, and though a timid manager would have been satisfied to experiment with one company, Mr. Beck will take the bull by the horns and give Paris Yankee vaudeville in two good doses. It remains to be seen whether the venture will be profitable, but Mr. Beck deserves credit for his courage.

GRACIE EMMETT'S SUDDEN ILLNESS.

Gracie Emmett, who was one of the features at the Twenty-third Street Theatre last week in Mrs. Murphy's Second Husband, was forced to retire on account of a sudden attack of illness on Tuesday. Her place was taken by Henrietta Brown and Byron Douglas in their new sketch *Winning an Heiress*.

THE VAUDEVILLE SITUATION.

THE WARRING PARTIES TO DO BATTLE WITH MORE ENERGY THAN BEFORE.

There Was a Meeting and Some Talk About a Settlement of the Fight, but Terms Could Not Be Agreed Upon, and Present Indications Are for a Contest to a Finish—Erlanger Announces That Advanced Vaudeville Will Be Extended to All Parts of the United States.

The vaudeville situation just now is decidedly interesting. It was reported last week that a meeting was held at the Hotel St. Regis between Mark Klaw and A. L. Erlanger, representing the "advanced vaudeville" interests, and Martin Beck on behalf of the managers looking through the United Booking Office. Nothing came of the conference, apparently, except a determination on both sides to fight the matter out to a finish. This news gives great joy to the performer, who sees in the fight a chance to make and store a big pile of hay as long as the suns keeps on shining.

It is said that Klaw and Erlanger made a proposition to withdraw from the vaudeville field if the United people would agree to take over the big list of acts already contracted for by the "advanced" interests, and in addition pay a large bonus. As the United people are well booked up, and as the others are said to have, in addition to some very excellent acts, a number of high-priced "gold bricks," the proposition was rejected.

A real test of strength will come in Chicago next week, when "advanced vaudeville" will be put on at the Auditorium at popular prices. The bill will include Vesta Victoria, Cinquevalli, the Six Cuttya, Ida Fuller, "That" Quartette, Collins and Hart, Kamo's Comedy Company, Clinton Crawford, the Six Samoys and the Zarotzki Troupe. A. L. Erlanger was in Chicago last week starting the preliminary campaign, and the papers carried advertisements warning the public to "Look out for the steam roller, which will arrive Oct. 12, when Chicago will have real vaudeville for the first time." Other statements reflecting upon the quality of the bills heretofore given in Chicago have aroused the ire of the men who have provided vaudeville in the past, and they have retaliated with strong words.

On Sunday announcement was made from the Klaw and Erlanger offices that two important contracts had been entered into with a view to extending the circuit. One of them is with the American Theatrical Company, and a new organization of St. Louis, of which Louis Cella is the head. This company will operate the Garrick and American in St. Louis, the Shubert theatres in Milwaukee and Kansas City, and the Mary Anderson in Louisville. This company, it is said, also intends to extend to the Pacific Coast. The other contract is with the William Morris Amusement Company, which covers the New England territory and other parts of the West, with the exception of New York, Boston, Philadelphia, Pittsburgh, Buffalo and Rochester. It was also announced that a New York capitalist would build a theatre for "advanced vaudeville" in Washington, D. C. Summed up, the announcement of the "advanced" people means that they propose to have a circuit of fifty-two theatres.

This announcement was sent out more or less as a "bluff," as it is an open secret that all has not been smooth sailing with "advanced vaudeville." In Pittsburgh the business was so bad at the Duquesne and so much money was lost that it was decided last week to transfer the vaudeville bills to the Nixon, where they were given last Summer for a few weeks. The executors of the H. W. Oliver estate, which owns the Nixon, have taken steps to prevent vaudeville at that house, and threaten to cancel the lease unless the theatre is used only for legitimate productions. To offset this, Mr. Erlanger has said that a new house will be built, unless the Bijou tangie is strengthened out. A new theatre in Detroit is also a possibility, according to Mr. Erlanger. In Newark the "advanced" prices had to be cut down, and now comes a report from Worcester, Mass., to the effect that the 10, 20 and 30 cent scale will be in force here after at the Franklin Square Theatre, which is opposed to Poll's. Another interesting rumor concerns the forthcoming trip to Europe of Alfred E. Aronson, whose principal business, it is said, will be to attempt to cancel some of the acts he booked there last Summer at extravagant salaries. Some of the imported acts have been dire failures this season, and Mr. Aronson's diplomatic mission will be to head off several turns that were booked in a hurry during the excitement of the first battle of the magnates.

The "advanced" announcements have had very little apparent effect upon the people in the United Offices. They are pursuing the even tenor of their way, attending strictly to business. An important deal was closed on Friday by B. F. Keith, by which he has arranged for several more Keith houses in Worcester County, Massachusetts. The theatres will be located in Fitchburg, Clinton and Marlboro, and will be in operation in the near future. Percy Williams, who is a man of few words, when asked concerning his views on the situation, nutshelled his thoughts in the following speech: "They are all right now, if they can get the audience." B. F. Keith said: "We are firmly entrenched; are doing excellent business, and look upon the future with only pleasant anticipation of even greater success."

NEW SKETCHES TRIED.

At the Fifth Avenue Theatre on Sunday evening Valerie Berger tried a new sketch called *The Morning After the Play*. The plot concerns an actress who is depressed over the bad notices of a new play in which she has appeared the night before. She decides to give up the stage and marry, but her plan is interfered with for a time by a designing woman who is also in love with the man in the case. There is a happy ending in which the actress secures her husband and prospects of a tranquil wedded life. Miss Berger made a hit and expressed the varying emotions of her role excellently. Sheridan Block was another "tryer" at the same house. He offered a dramatic sketch based upon an incident in the life of Robespierre that was well received. At the Fifty-eighth Street Theatre Margaret Wycherly presented a new sketch by Bayard Veiller that was well received.

ALEC HURLEY TO APPEAR.

Alec Hurley, husband of Marie Lloyd, and a performer of note in England, will make his American debut at the Colonial on Oct. 21 in a sketch called *The Coster's Beanfeast*, in which he will be assisted by sixty men, women, boys and girls. Mr. Hurley has cabled to England for the principals, and they are now on their way over to join him.

NEW MANAGER IN ELIZABETH.

F. W. Proctor has appointed F. W. Lloyd as manager of Proctor's Theatre in Elizabeth, N. J., which was opened a few weeks ago. Mr. Lloyd has been connected with the Proctor enterprises for almost twenty-five years. He was for some time resident manager of the Fifty-eighth Street Theatre, and has a large acquaintance in the profession.



FRED NIBLO'S POSTALS.

THE KEITH AND PROCTOR THEATRES.
Headliners and Numerous Lesser Lights Combine to Entertain Large Audiences.

Union Square.

John C. Rice and Sallie Cohen were the headliners, and their new sketch, *A Bachelor's Wife*, is reviewed elsewhere. Next in importance came the Six English Rockers and Nellie Florene, whose elaborately staged act won immediate favor. Elizabeth Murray sang her songs imitatively and told three Irish stories that went like wildfire. Miss Murray has a knack of working up a story so well that the point invariably brings a roar. She uses only a few stories at a time, but they are always good ones. Frank Fogerty was a hit from entrance to exit. He is a rapid-fire comedian and never waits for the audience to catch up with him. Fred Watson and the Morrissey Sisters have a very neat and pleasing act, elaborately and tastefully costumed. Julia Ralph, who has been out of vaudeville for two seasons, was given a warm welcome. She repeated her society monologue written for her by Charles Horwitz, and it went as well as before. She also added a few short Shakespearean selections, and they rounded out her turn very nicely. Others in the bill were the Petching Brothers, with their taking musical act; Avery and Hart, colored comedians; Webster and Carleton, in *Her Beau*; Le Dent, the juggler; Burns and Miller, and the WALTERS. The Rockers retired from the bill on Tuesday, owing to the accident to Nellie Florene.

Twenty-third Street.

There were no novelties here last week, but the bill of staple acts proved entirely satisfactory to audiences that filled the house at almost every performance. The Futurity Winner, with Kingley Benedict in the leading role, created a stir, and the laughing honors were gaily carried off by Gracie Emmett and her efficient company in Charles Horwitz's sketch, *Mrs. Murphy's Second Husband*. The Four Fords were applause winners, their splendid dancing being highly appreciated. Lew Bloom in a single specialty renewed his former success as a monologist, his songs and gags being delivered in a dryly humorous way. Those who like good music well played were delighted with the Lasky Quintette. Taciana, the gifted female impersonator; Fentelle and Carr, Insa and Lorella, and the pictures made up the rest of the list. Manager Harry Leonhardt has improved his orchestra by the addition of several musicians, and the band is now one of the best on the circuit.

Fifty-eighth Street.

Walter C. Kelly made his first New York appearance since his return from London and was given a rousing welcome that showed how glad his friends are that he decided not to remain on the other side this season. His impersonation of the Virginia Judge is even better than ever, as he has improved it with an odd touch here and there, and the laughter and applause were almost continuous during his entire turn. Gertrude Hoffman headed the list with her highly amusing imitative caricatures and scored a large personal success. Agnes Scott, who has won popularity in her stock work, reappeared in the Wall Between, with Horace Wright, who is now billed equally with Miss Scott, and deservedly so, as he is responsible for at least half of the success of the act, which is attractive and prettily staged. Marsella's birds were entertaining and Juno Salino twisted himself into many shapes successfully. Peter Donald and Meta Carson scored in their Scotch act, and Clark, Bergman and Mahoney were applauded for some good singing and dancing. Lang's Gotham Four sang and joked, and the motion pictures brought an excellent entertainment to a happy finish.

125th Street.

Herbert Lloyd scored one of the laughing hits of the week in his odd and original conceit, in which he does juggling, absurd comedy and many other things. Mr. Lloyd deserves headline honors above many imported acts that have been seen here this season. Ed. F. Reynard, the ventriloquist, manipulated his fingers with great skill and won many hearty laughs with the jokes that came from his dummy. The Fitzsimon-McCoy Trio aroused much mirth with their horse play in *The Mischievous Brother*. Their comedy is rough but it pleases the multitude. Mason and Shannon have a good act in *The Astrologer*, by Jimie McCree. It is quite removed from the ordinary run of conversation acts, and interests while it amuses. Kitty Tracy's animals, the songs and music of the Misses Delmore and the cleverly drawn cartoons of Chalk Saunders won applause. New acts by Stella Mayhew and Billie Taylor, and by Griff, the juggler, are reviewed elsewhere.

PASTOR'S.

The Roberts Four, Chadwick Trio, Bob and Tip, and the Alpha Trio score.

The Roberts Four, who have been playing in the West for some time, headed the bill. Their act, as well as those of Marion and Deane, and Geraldine McCann and company, are reviewed elsewhere. The Chadwick Trio were a special feature and repeated the hit they invariably make at this house in *For Sale*, *Wiggins' Farm*, written by Charles Horwitz. Mr. Chadwick's comedy is good and Ida May's dancing is better. The Bob and Tip company, including an extremely clever dog, scored an unqualified hit. The clowning and acrobatic work are above the average, and the dog is a host in himself. The Alpha Trio do a remarkably fine hoop rolling act. Their hoops are fancy, and the black setting adds greatly to the general effect. The clown member of the trio gets an occasional laugh, and the straight man does a few tricks that have not been seen in other acts of this kind. Sam Brooks and Rose Jeannette in *On the Main Street*, have an act well suited to the average audience, and their burlesque operatic finish is very good indeed. The bill also embraced Louise and Denny Hurley, clever gymnasts; the Williams Duo, the Cycling Brunettes, Carter and Vincent, Seymour Sisters and the vitagraph.

ALHAMBRA.

Peter F. Dailey, Edward Connally, Winsor McCay, and Cassell's Dogs are favorites.

Peter F. Dailey was the headliner, and his act new to vaudeville, is reviewed elsewhere. A decided success was scored by Edward Connally and company in *Mars Covington*. Mr. Connally made many new friends by his clever portrayal of the leading role, and as for Gerald Griffin, who plays the old negro, his friends in Harlem are legion, and they gave him a great welcome. Winsor McCay, with his skillful sketching held undivided attention, and his work was watched with intense interest. The midget Mexican dogs shown by Rosalia Cassell caused the youngsters to scream with delight. They are really wonders of canine intelligence. Bobby North's act was thoroughly appreciated, as the character he impersonates is well known in Harlem. Kelly and Kent went extremely well, especially with their unique finish. Coram, the ventriloquist, made his dummy say many amusing things. The Tom Jack Trio proved a novel and highly entertaining act this being their first appearance in the upper part of the city. The Majestic Trio opened the bill in lively fashion and the pictures closed it satisfactorily.

A PLAY FROM A PLAYLET.

Still another author has made up his mind to elaborate a one-act play into a piece that will make a full evening's entertainment. This time it is Oliver Curtis, who is now at work on his sketch, *Blue Boss*, at the suggestion of a well-known stage manager, who will collaborate with Mr. Curtis on the stage business and general arrangement of the scenes. Mr. Curtis has been promised a New York production for his play if it proves good enough to stand the test.

HAMMERSTEIN'S VICTORIA.

White and Stuart in a New Sketch—Harry von Tilsor Sings His Own Songs.

Clayton White and Marie Stuart in a new sketch, and Harry von Tilsor, the composer, whose acts are reviewed elsewhere, were the features of a moderate bill. Katie Barry, in spite of the handicap of a poor place on the programme, scored decisively with her smartly sung songs. The Moto girl, after a tour of the world, was shown once more in New York under the able direction of Frederic Melville. The "doll" proved a sensation as usual, and many of the spectators could hardly believe their eyes when she bowed and smiled at the end of the act. A laughing hit such as seldom occurs at this house was made by Frank Byron and Louise Langdon in *The Duke Detective*. Mr. Langdon's work as the ultra-refined youth is indescribably amusing. Cliff Gordon had to follow almost everybody else, but when he settled down to work he had everything his own way. Johnnie Le Fevre and Frankie St. John sang, danced and entertained very cleverly and won a fair share of applause. Patrice was well liked in her revival of *A New Year's Dream*, in which she was assisted by Charles Hutchinson and J. F. Whitbeck. Sie Hassan Ben Ali's Arabs and the pictures were the concluding numbers.

COLONIAL.

Millie Lindon is Made Headliner—A Night on a House Boat Produced

Millie Lindon, the dainty English comedienne, made such a good impression during her first week in America that Mr. Williams placed her name at the head of the list for her second week. She continued to please those who like neat, refined work, but as her songs are not of the sort that call for chorus singing on the part of the audience, she will hardly become as well known as some of her predecessors from the other side. W. H. Thompson, assisted by Thomas H. Ince, gave a very interesting performance of *For Love's Sweet Sake*. Mr. Thomas is a sterling actor who cannot fail to please, and in this sketch he gives a sample of his best work. Mr. Ince is admirable in the role of the boy who sacrifices everything for the sake of the girl he has loved and lost. Pat Rooney and Marion Bent scored a hit in *The Busy Bell Boy*, and the Ellinore Sisters secured many a hearty laugh with their new act, *The Actress and the Maid*, which is now running quite smoothly. A. O. Duncan had a lot of very timely quips that kept the audience in fine humor. The Josselin Trio opened the bill and were followed by Netta Vesta, who sang popular songs very nicely indeed. A Night on a Houseboat and La Gardena are reviewed in another column.

NEW YORK.

Vesta Victoria, Simon and Gardner, and Hyams and McIntyre Please.

Vesta Victoria continued her engagement and her new songs found immense favor. Louis Simon, Grace Gardner and company in *The New Coachman*, proved the same big laughing hit they have been for several years past. Mr. Simon's antics with the stepladder being even funnier than before. John Hyams and Leila McIntyre in *Two Hundred Wives* won a big share of the laughs, and Miss McIntyre's songs and child impersonations brought her repeated encores. The Meredith Sisters, with their special scenery and songs to match, scored strongly and could have remained on the stage much longer had they so wished. The Peerless Mowatts, club jugglers, and Wilton Brothers gave pleasing acts. The Gauthierids and the Romany Opera company are reviewed elsewhere.

THIS WEEK'S ATTRACTIONS.

PASTOR'S.—Monroe, Mack and Lawrence, W. J. Montgomery and Florence Moore, Dick and Alice McAvoy, Innes and Ryan, the Lo-Miers, Nibbe and Bordeaux, Leon and Adeline, May Nevada and Algernon Eden, Angeles and Star, Milton and Grant, Lawrence and Sylvester, Martin and Melwood, Cruse and Gresham.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—Harry Bulger, Ed. F. Reynard, McMahon's Minstrel Maids, Russell and Held, Alfred Kelly and company, James and Jenny Jee, Three Leightons, and Mason and Shannon.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—Emmett Devoy and company, Paul Conchaa, Gallagher and Barrett, Fred Watson and Morrissey Sisters, Five Majors, Dixon, Anger and company and Leon Roger.

KEITH AND PROCTOR'S 125TH STREET.—Clayton White and Marie Stuart, Exposition Four, Bert Levy, Watson, Hutchings and Edwards, Cooper and Robinson, Ray Cox, Maisella's Birds, and Fentelle and Carr.

COLONIAL.—Marie Lloyd, John C. Rice and Sally Cohen, Will H. Murphy, Blanche Nichols and company, Rogers and Dosey, in Robinson Crusoe's Isle; Frank Byron and Louise Langdon, Ancillotti and his mind-reading dog (American debut), Dunedin Troupe, Lasky's Quintette, and Four Stewart Sisters.

ALHAMBRA.—Master Gabriel and company, Fadettes Orchestra, May Tully and company, Smith and Campbell, Galletti's monkeys, Foster and Foster, Mignonette Kokin, Martineti and Sylvester, and the Kings.

HAMMERSTEIN'S VICTORIA.—Arnold Daly and company, Fred Walton and company, Virginia Earl and company, Howard and North, Julius Tannen, Linton and Lawrence, Dale and O'Malley, Radford and Winchester, and Juno Salino.

NEW YORK.—Hetty King, R. G. Knowles, Hope Booth and company, Julian Rose, Four Lukens, Vassell's horses, Romany Opera company, Harry Tate's Fishing, and Keeks and Peeks.

The Burlesque Houses

DEWEY.—The Merry Maidens made their first appearance of the season in New York, and were cordially greeted by a series of very large audiences. *The Heir to the Hoop-La* is the title of the opening burlesque, in which Sam Rice, Peter Thompson, Lulu Besson, Patti Carney and others scored. The olio included Lewis and Thompson, Patti Carney, "Some" Quartette, the Two Graces, and Lulu Besson. At Coney Island was the afterpiece. This week, Bohemian Burlesques.

GOTHAM.—Edwin Miner's American Burlesques gave a good entertainment and pleased large crowds with smart burlesques and olio. This week, Dreamland Burlesques.

LONDON.—The Kentucky Belles, including Shepard Camp, Mac Taylor, Flemen and Miller, Gibson and Banney, Three Melvin Brothers, and Andy McLeod drew good houses. This week, Reilly and Woods' Show.

MURRAY HILL.—Fred Irwin's Big Show, a popular organization, was a good drawing card. The Great White Way is the opening burlesque, in which Harry Campbell and Joseph Brady have the leading roles. This week, Crackerjacks.

MINER'S BOWERY.—The Twentieth Century Girls proved last week that they are up-to-date and a little beyond. This week, Thoroughbreds.

MAYER'S EIGHTH AVENUE.—Pat White and his Gaiety Girls presented bright burlesques and specialties to large audiences. This week, Brigadiers.

HUARIC AND SHAMON'S.—The Rents-Santley company scored a hit and the business was uniformly large. This week, Night Owls.

HITCHCOCK MAY TRY IT.

Raymond Hitchcock may possibly do a monologue or a short comedy sketch in vaudeville before the season is over. He has been overwhelmed with tempting offers, and has even been heard to say that he may give the varieties "one little jump" just to see what the experience would be like.

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GEORGE FULLER GOLDEN III.

George Fuller Golden, the zoologist, who has been enjoying great success for several weeks past in a new act in the "Advanced Vaudeville" house, was forced to cancel his engagement at the Tremont Theatre, Boston, very suddenly last week, owing to a return of the malady that has compelled him to spend so much time at Saranac Lake during the past few years. In the mountains he devoted himself to the task of recovering his health, and he got along so well that he felt that he would be able to stand the rigors of another season in vaudeville. He was booked at a very large salary, but the weather of late has not been of a sort that would benefit him, and the collapse that came last week forced him to give up work once more and return to the Adirondacks. He has hosts of friends who will join in the hope that he will soon pick up again and that the branch of the profession in which he is a shining light will see him again before the season is over.

CLYDE FITCH WRITES A SKETCH.

Clyde Fitch, following the example of many other well-known authors, has tried his hand at writing a sketch for vaudeville. George Lawrence is the owner of the manuscript, and Ted Marks will have the honor of presenting it to the public for the first time at his Sunday concerts at the American Theatre on Oct. 13. The name of the player is Miss Cobb, manicurist, and it concerns the doings of a charming young woman who earns her living by trimming nails. Miss Lawrence has engaged her company, and they are now actively rehearsing the piece. Mr. Marks will wear an extra large buckskin bouquet on the evening of the play's production, and stands ready and willing to take Mr. Fitch's place as speechmaker in case there are cries of "author" and Mr. Fitch does not feel like responding.

MARIE LLOYD ARRIVES.

Marie Lloyd arrived on the *Cedric* on Saturday, and on Sunday, accompanied by Percy G. Williams and Joseph W. Stern, took a long trip in a big automobile. The party went to Coney Island, and upon returning to New York paid flying visits to the Alhambra, Colonial and Orpheum theatres. While on their way to the Colonial they were stopped at Park Avenue and Thirty-fourth Street and the chauffeur was arrested for speeding. Everybody went to the Night Court, where the chauffeur was fined \$10 and given a lecture, which was much enjoyed by Miss Lloyd, who seemed quite interested in the novel plan of accommodating prisoners taken in after sundown.

KNOWLES WOULD NOT APPEAR.

R. G. Knowles, who arrived here a few days ago on the *Cornelia*, took a firm stand when he was requested to appear at the concert given on the steamer for the benefit of the seamen's fund. Mr. Knowles refused to appear unless a portion of the receipts were given to theatrical charities in America and England. He was informed by the purser that the rules of the company required that the entire collection must be turned over to the seamen's fund, so the concert was not enlivened by any of Mr. Knowles' quaint remarks. Mr. Knowles' action in the matter is said to have the unqualified approval of the White Rats of America and the Water Rats of England.

THEATRE IN A STATION.

The plans of the new station of the Pennsylvania Railroad include a theatre with a capacity of 2,200, to be located at the corner of Seventh Avenue and Thirty-third Street. It will have a roof garden and many novel features, including a stage that may be lowered from the roof to the usual level. A twenty years' lease of the house has been secured by Mortimer M. Thorne, who announces that he will put on vaudeville twice a day. It is expected that the house will enjoy a large patronage from people who want to kill time while waiting for trains.

ACCIDENT TO NELLIE FLOREDE.

Nellie Florede, who leads the Eight English Rockers, fell as she was stepping into the elevator at her hotel on Tuesday evening last and broke her arm. As a result of the accident the act, which was playing at the Union Square, was forced to cancel the rest of the week. Miss Florede may be able to resume this week, but she will carry her arm in a sling for some time.

MARINE BAND AT THE HIPPODROME.

The United States Marine Band, under the direction of William H. Santelmann, gave a concert at the Hippodrome on Sunday evening before a very large audience. Several singers from the Royal Italian Opera company assisted the musicians, who played popular and classical selections that were vociferously encored.

VAUDEVILLE JOTTINGS.

Lila Leigh and her co. were engaged on very short notice last week to replace Julie King and co. at the Armory Theatre, Binghamton. Miss Leigh was notified late on Sunday afternoon that her services would be needed, and she left New York at two o'clock Monday morning. She arrived in time and on Tuesday the Binghamton papers contained enthusiastic notices of her work in *Kid Glove Nan*.

Jack Mason is busy rehearsing a new act for Arthur Van, called "Four Aces and a Joker." Mr. Van is assisted by four singing and dancing girls, and the act will be played in one.

A judgment was filed last week in New York by the Haverly Co. against the Haverly Mastodon Minstrels for \$20,000.

An important addition to vaudeville has been made in the person of Emily Dodd and her co. in "The Awakening of Lucille." This dramatic sketch is from the pen of Ben C. Mason, of Washington, D. C., and it had a try-out a few days ago at Keith and Proctor's Union Square Theatre, and with success, and has been booked over the Orpheum Circuit. Miss Dodd and her co. opened in Kansas City on Oct. 5.

Marie Dechman, of Palmer and Dockman, while playing at the Crystal Theatre, Elkhart, Ind., met with an unfortunate accident on Oct. 1. During her acrobatic act, while swinging a chair with her teeth, it accidentally came in contact with Palmer's arm, breaking off two of her front teeth close to the gums.

One of the latest aspirants for vaudeville honors is George Bennett Holmes, the prima donna. Miss Holmes opens her season in Gloversville, N. Y., this week in a romantic musical sketch called "A woodland Wooing," by Ed. Weisel. Miss Holmes plays the part of a sylph, changing in the costume of a boy. She is assisted by W. H. Thompson, the tenor. Miss Holmes is said to have something new and original in her operetta, for which she has provided special costume. The act has been booked by Lou Hallett and will be seen at Keith and Proctor's Fifth Avenue Theatre on Sunday, Oct. 20.

George Neville and co. will open their vaudeville season Sunday, Oct. 13, at the Lincoln Square Theatre, in Mr. Neville's sketch, "A Cold Deal," with Frank Holland and Isabel Pitt Lewis in the cast.

Lora Rogers closed her engagement with Howard Strand and co. in vaudeville very suddenly on Oct. 1, at Yonkers, N. Y., having been called to Marietta, Ga., the home of her sister, Mrs. L. C. Baldwin, who is not expected to live.

Kennide Williams (Mrs. George Thatcher), the original Amelia Sedley in *Rocky Sharp* with Mrs. Fiske, and later the million-dollar girl in "The County Chairman," made a decided departure when she appeared with three other young women in a quintette, using songs, dances and comedy. At the Lincoln Square on a recent Sunday evening, Miss Williams expects to appear in an important New York production shortly. Meanwhile she will busy herself with launching four phenomenal female voices upon the vaudeville stage, in an act which she entitles "That Other Quartette."

Mart Fuller, brother of George Fuller Golden, intends to go West in a few days to break in a new residence written for him by George. He will try it in some of the smaller towns before coming to New York.

Virginia Hart will shortly produce out of town a new sketch from the pen of Matthew White, Jr., dramatic editor of "The Sunday Scrap Book."

etc., which is called "A Girl's Little Game." The plot of the sketch involves her in a foolishness girl's bound to the stage, and she will be a dormitory, and four young women will assist the star. Miss Hart will wear tights as a masquerading boy.

James Mousian, a Sioux Indian, formerly a tribe of the tribe of the Hippodrome, died in Bellevue Hospital on Sunday, from pneumonia.

The Family Theatre, in Chester, Pa., was purchased last week by Harry D'Eta and Morris Boom, who will make extensive improvements in the house.

J. G. Mishler on Friday last purchased the ground in Altoona upon which a big department store formerly stood and will soon begin the erection of a vaudeville theatre and a business block on the large plot.

Beatrice Lindsey, the English pianologist, has gone back home. She was engaged for twenty weeks on this side, but played only four.

James Smith-Cook made his debut as a monologist last week at Keeney's, Brooklyn. His mainstay is the old burlesque sharpshooting trick, in which he is assisted by a property man.

Ethel May complained to Magistrate Crane last week that Lafayette was detaining her trunk. She stated that she had agreed to go to Europe with the Lafayette co., but after recent trials decided not to go, and waited to pack her trunk, which she had promised certifying and jewelry valued at \$2,000. The magistrate said he could not help her, and advised her to communicate with the steamship company and have them stop her trunk from going on board.

Harry Pilcer, who has been playing in Ned Wayburn's Side Show, was taken ill at Springfield, Mass., two weeks ago, but continued to play until last week, when pneumonia developed. He is now recovering, and Eddie Mack will take his place until he is able to resume work.

"Bill" Donovan and "Ty" Cobb, members of the Detroit Baseball Club, have been offered a large sum to appear in a Detroit burlesque house for one week.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Acme, Three—National, Steubenville, O., 7-12. Adams, Clara—Keith's, Prov., 14-19. Addison and Livingston—Orph., Newark, O., 7-12. Adelman Trio—Lieblich's, Breslau, Ger., 1-21. Adelyn, La-Maj, Dallas, Tex., 7-12. Adler, Flo—Maj, Chgo., 7-12. Ah Ling Foo—Family, McKeesport, Pa., 7-12. Almey, Josephine—Shubert, Milwaukee, 7-12. Alabama Four—Gordon, Elgin, 7-12. Alton, Max—Maj., Chgo., 7-12. Ando and Yamamoto—Circo Bell, Mexico City, Mex., Aug. 15-Oct. 20. Aldrich, Charles T., Rochester, N. Y., 7-12. Alexandra, Mile, and Bertie—Circus Carré, Amsterdam, Holland, 1-31. Alexandroff, The—Nelson, Springfield, Mass., 7-12. Ali, George—Alhambra, N. Y., 7-12. Alaire and Lind—Bijou, Adrian, Mich., 7-12. Alien, Josie—Dominion, Chicago, 7-12. Alien, Sari, and Viola—Haymarket, Chgo., 7-12. Allison, Mr. and Mrs. Bennett's, Ottawa, Ont., 7-12. Almont and Dumont—Poli's, Scranton, Pa., 7-12. Alvarettas, Three—Star, Elgin, Ill., 7-12. American Beauties—Mohawk, Schenectady, N. Y., 7-12. American Newboys' Quartette—Empire, "Priso," 6-19. American Four—Jennett's, Montreal, 7-12. Lyric, Dayton, O., 14-19. American Girls'—Prov., 7-12. Anderson—Colonial, N. Y., 7-12. Anderson and Goode—Keith's, Boston, 7-12. Hathaway's, New Bedford, Mass., 14-19. Andree and Star—Pastor's, N. Y., 7-12. Antoin and Peters—Grand, Portland, Ore., 7-12. Acme, Sacramento, Cal., 14-19. A Night in an English Music Hall—Auditorium, Chgo., 7-12. A Night in a Police Station—Garrick, St. Louis, 7-12. Apache's Animals—Poli's, Waterbury, Conn., 7-12. Aspinby, E. J.—Family, Moline, Ill., 7-12. Sodini's, Clinton, Ia., 14-19. Arcoria Four—Orph., "Priso," Sept. 30-12. Arlington Four—Orph., Omaha, 7-12. Armstrong and Clark—Orph., Minneapolis, 7-12. Armstrong and Davis—Empire, Des Moines, Ia., 6-12. Armstrong and Levering—Family, Lancaster, Pa., 7-12. Ashley, Lillian—Columbus, St. Louis, 7-12. Auld, A. W.—Proctor's, Newark, N. J., 7-12. Auger, Capt. George—Shea's, Buffalo, 7-12. Austin, Nellie—Howard, Boston, 7-12. Austin, The—Bijou, Battle Creek, Mich., 7-12. Avery and Hart—Keith's, Phila., 7-12. Bander-La Velle Troupe—Grand, Joliet, Ill., 7-12. Baggesen, The—Svendborg, Denmark, June 1-Sept. 30.

Bailey and Fletcher—Arcade, Toledo, 7-12. Ballerina, Clara—Keith's, Boston, 7-12. Keith's, Prov., 14-19. Barnes—Bennett's, Chgo., 7-12. Barnes—The—Orph., Denver, 7-12. Banks and Brassel—Grand, Syracuse, N. Y., 7-12. Banks and Newton—Bennett's, London, Ont., 7-12. Barnes, Stuart—Garrick, St. Louis, 7-12. Barnes, Paul—Orph., Los Angeles, Sept. 30-12. Barr and Evans—Proctor's, Troy, N. Y., 7-12. Barry and Halvors—Bennett's, Ottawa, Ont., 7-12. Barry, Mr. and Mrs. Jimmy—Orph., Oakland, Sept. 20-12. Orph., Los Angeles, Ia., 14-19. Bartlett, Kathie—Keith's, Prov., 7-12. Bartlett, Kathie—Keith's, Denver, 7-12. Bartlett, Anna—Haymarket, Chgo., 7-12. Bartlett and Woolford—Orph., Denver, 7-12. Bartholdi's Cocktails—Orph., "Priso," Sept. 30-12. Betty's Bears—Grand, Pittsburgh, 7-12. Betty's, The—Grand, Covington, Ky., 7-12. Beddin, Donald—Proctor's, Elizabeth, N. J., 7-12. Bedouin Arabs—Shea's, Buffalo, 7-12. Beecher and May—Gem, Lynn, Mass., 7-12. Beloit, May—Shubert, Newark, N. J., 7-12. Belvoir—Anderson—Kenny, Bixby, 7-12. Belvoir—Bennett—Orph., Oakland, Cal., 7-19. Bell—Crest—Grand, Morgantown, W. Va., 7-12. Bellonini—Shubert, Milwaukee, 7-12. Bellman and Moore—Forrest, Paula, 7-12. Bergere, Valentine—Treat, Trenton, N. J., 7-12. K. and P., Jersey City, N. J., 14-19. Bernice—Family, Clinton, Ia., 7-12. Bernice and Stella—Bennett's, Montreal, 7-12. Bernice and Stella—Bennett's, Montreal, 7-12. Berry and Berry—Orph., Los Angeles, 6-12. Bertrem, Helen—Orph., Binghamton, N. Y., 7-12. Big City Girl—Proctor's, Albany, N. Y., 7-12. Black and Scott—Chao, O. H., Chgo., 7-12. Blanche, La Belle—Temple, Detroit, 7-12. Blundell, Edward—Forrest, Phila., 7-12. Blundell, Herbert and Helen Downing—Bijou Superior, Wm., 7-12. Brooks, The—Orph., Omaha, 6-12. Brooks—Herbert—Nelson, Springfield, Mass., 7-12. Brown, Charlotte—Maj., Chgo., 7-12. Brown and Brown—Haymarket, Chgo., 7-12. Brown and Wilmot—Maj. St., Peoria, Ill., 7-12. Brunette—Cycling—Auditorium, Lynn, Mass., 7-12. Bruno, Chris, and Mable Russell—Temp's, Detroit, 7-12. Cook's, Rochester, N. Y., 14-19. Bryant and Saville—Star, Hanover, N. H., 7-12. Bryant, Quincy, Ill., 14-19. Buckley's Dogs—Orph., Omaha, 7-12. Bulwer, Richard—Keeney's, Elgin, 7-12. C. H. and P., 22d St., 7-12. Keith's, Phila., 14-19. J. J. and Harry—Keith's, Phila., 7-12. Burke, Dan—Bennett's, Montreal, 7-12. Shea's, Buffalo, 14-19. Burke, Juggling—Orph., Blyth, 7-12. Burton and Brooks—Valentine, Toledo, 7-12. Burton and Brooks—Lyric, Ft. Worth, Tex., 7-12. Byrnes and Herman—Poli's, Scranton, Pa., 7-12. Arden, Birmingham, N. Y., 14-19. Byrd and Viola—Family, St. Louis, 7-12. Byrd and Viola—Lyric, Cleveland, 7-12. Byrd and Lance—Colonial, N. Y., 7-12. Empress, Paterson, N. J., 14-19. Callahan and St. George—Grand, Syracuse, N. Y., 7-12. Callan and Smith—Bijou, Quincy, Ill., 7-12. Main St., Peoria, Ill., 14-19. Cameron and Flanagan—Cook's, Rochester, N. Y., 7-12. Keith's, Columbia, N. Y., 14-19. Camille Trio—Grand, Syracuse, N. Y., 7-12. Campbell and Carlotta—Lexington, O. H., Lexington, Ky., 7-12. Victoria, Dayton, O., 14-19. Carroll, Lee—Garrick, St. Louis, 7-12. Carlton and Otto—Baker, Rochester, N. Y., 7-12. Carlotta—Cook's, Rochester, N. Y., 7-12. Carlton—Al—Columbia, Clift., 7-12. Carmen, O. H.—Astoria, Pa., 7-12. O. H., Parth Amboy, N. J., 14-19. Carroll, John—Academy, Montreal, 7-12. Carroll and Farman—Academy, Montreal, 7-12. Carroll and Sherr—Poli's, Scranton, Pa., 7-12. Carroll, John—Lyric, Chgo., 7-12. Carroll and Lance—Colonial, N. Y., 7-12. Carroll and St. George—Grand, Syracuse, N. Y., 7-12. Callahan and Smith—Bijou, Quincy, Ill., 7-12. Main St., Peoria, Ill., 14-19. Cameron and Flanagan—Cook's, Rochester, N. Y., 7-12. Keith's, Columbia, N. Y., 14-19. Camille Trio—Grand, Syracuse, N. Y., 7-12. Campbell and Carlotta—Lexington, O. H., Lexington, Ky., 7-12. Victoria, Dayton, O., 14-19. Carroll, Lee—Garrick, St. Louis, 7-12. Carlton and Otto—Baker, Rochester, N. Y., 7-12. 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Carroll and Farman—Academy, Montreal, 7-12. Carroll and Sherr—Poli's, Scranton, Pa., 7-12. Carroll, John—Lyric, Chgo., 7-12. Carroll and Lance—Colonial, N. Y., 7-12. Carroll and St. George—Grand, Syracuse, N. Y., 7-12. Callahan and Smith—Bijou, Quincy, Ill., 7-12. Main St., Peoria, Ill., 14-19. Cameron and Flanagan—Cook's, Rochester, N. Y., 7-12. Keith's, Columbia, N. Y., 14-19. Camille Trio—Grand, Syracuse, N. Y., 7-12. Campbell and Carlotta—Lexington, O. H., Lexington, Ky., 7-12. Victoria, Dayton, O., 14-19. Carroll, Lee—Garrick, St. Louis, 7-12. Carlton and Otto—Baker, Rochester, N. Y., 7-12. Carlotta—Cook's, Rochester, N. Y., 7-12. Carlton—Al—Columbia, Clift., 7-12. Carmen, O. H.—Astoria, Pa., 7-12. O. H., Parth Amboy, N. J., 14-19. Carroll, John—Academy, Montreal, 7-12. Carroll and Farman—Academy, Montreal, 7-12. Carroll and Sherr—Poli's, Scranton, Pa., 7-12. Carroll, John—Lyric, Chgo., 7-12. Carroll and Lance—Colonial, N. Y., 7-12. Carroll and St. George—Grand, Syracuse, N. Y., 7-12. Callahan and Smith—Bijou, Quincy, Ill., 7-12. Main St., Peoria, Ill., 14-19. Cameron and Flanagan—Cook's, Rochester, N. Y., 7-12. Keith's, Columbia, N. Y., 14-19. Camille Trio—Grand, Syracuse, N. Y., 7-12. Campbell and Carlotta—Lexington, O. H., Lexington, Ky., 7-12. Victoria, Dayton, O., 14-19. Carroll, Lee—Garrick, St. Louis, 7-12. Carlton and Otto—Baker, Rochester, N. Y., 7-12. Carlotta—Cook's, Rochester, N. Y., 7-12. Carlton—Al—Columbia, Clift., 7-12. Carmen, O. H.—Astoria, Pa., 7-12. O. H., Parth Amboy, N. J., 14-19. Carroll, John—Academy, Montreal, 7-12. Carroll and Farman—Academy, Montreal, 7-12. Carroll and Sherr—Poli's, Scranton, Pa., 7-12. Carroll, John—Lyric, Chgo., 7-12. Carroll and Lance—Colonial, N. Y., 7-12. Carroll and St. George—Grand, Syracuse, N. Y., 7-12. Callahan and Smith—Bijou, Quincy, Ill., 7-12. Main St., Peoria, Ill., 14-19. Cameron and Flanagan—Cook's, Rochester, N. Y., 7-12. Keith's, Columbia, N. Y., 14-19. Camille Trio—Grand, Syracuse, N. Y., 7-12. Campbell and Carlotta—Lexington, O. H., Lexington, Ky., 7-12. Victoria, Dayton, O., 14-19. Carroll, Lee—Garrick, St. Louis, 7-12. Carlton and Otto—Baker, Rochester, N. Y., 7-12. Carlotta—Cook's, Rochester, N. Y., 7-12. Carlton—Al—Columbia, Clift., 7-12. Carmen, O. H.—Astoria, Pa., 7-12. O. H., Parth Amboy, N. J., 14-19. Carroll, John—Academy, Montreal, 7-12. Carroll and Farman—Academy, Montreal, 7-12. Carroll and Sherr—Poli's, Scranton, Pa., 7-12. Carroll, John—Lyric, Chgo., 7-12. Carroll and Lance—Colonial, N. Y., 7-12. Carroll and St. George—Grand, Syracuse, N. Y., 7-12. Callahan and Smith—Bijou, Quincy, Ill., 7-12. Main St., Peoria, Ill.,

Carson and Willard—K. T., Toledo, 7-12.
 Carter and Taylor—Orph., Boston, 7-12.
 Casey and Craney—Orph., El Paso, Tex., 7-19.
 Cassell's—Dixie—Orph., Wash., 7-12.
 Caswells—The Empire, Los Angeles, Sept. 30-26.
 Chadwick Trio—Gotham, Brooklyn, 7-12.
 Chapin, Ruth—Empire, Detroit, 7-12, Cook's, Rochester, N. Y., 14-18.
 Chamberlain—Arcade, Toledo, 7-12.
 Chamberlain Sisters—Star, New Castle, Pa., 7-12.
 Chester, Miller—Baker, Rochester, N. Y., 7-12.
 Cheshire—Lyric, Cleveland, 7-12.
 Chirillo—Lyric, Newark, N. J., 7-12.
 Chick—Shubert, Newark, N. J., 7-12.
 Chiquilla Gorgia—Sandusky, O., 7-12.
 Christie Duo—Orph., Los Angeles, Sept. 30-12.
 Christmas on Blackwell's Island—Columbia, Cinci., 6-12.
 Christy, Wayne G.—Rijon, La Crosse, Wis., 7-12.
 Chiricahua—Auditorium, Chgo., 7-12.
 Clark, Georgia—Nelson, Springfield, Mass., 7-12.
 Clark and Duncan—Chgo. O. H., Chgo., 7-12.
 Clark and Temple—Lyric, Lincoln, Neb., 7-12.
 Clarke, Eddie—Proctor's, Troy, N. Y., 7-12.
 Clarke, Harry Carson—Baker, Rochester, N. Y., 7-12.
 Clermont, Frank and Etta—Hippodrome, London, Eng., 1-31.
 Cleveland, Claude and Marion—Scene Temple, Prov., 7-12.
 Clifford, Billy—Grand, Brooklyn, 7-12.
 Clifford and Burke—Orph., Reading, Pa., 7-12.
 Cohen, Mr. and Mrs. Jerry—Nelson, Springfield, Mass., 7-12.
COHAN, JOSEPHINE—South Africa, June 15—Indefinite.
 Colby Family—Empire, Paterson, N. J., 14-19.
 College Days—Bennett's, Montreal, 7-12.
 Collins and Brown—Tremont, Boston, 7-12.
 Collins and Hart—Auditorium, Chgo., 7-12.
 Comrades, Four—Hathaway's, Lowell, Mass., 7-12.
 Hathaway's, Malden, Mass., 14-19.
 Conchis, Paul—K. and P. Sixth Street, 7-12.
 Conin, Donnelly and Willard—Orph., Minneapolis, 7-12.
 Orph., St. Paul, 14-19.
 Connally, E. J.—Grand, Pittsburgh, 7-12.
 Cook Brothers—Bennett's, London, Ont., 7-12, Bennett's, Ottawa, Ont., 14-19.
 Cook and Rothstein—Bijou, Dubuque, Ia., 7-12, People's, Cedar Rapids, Ia., 14-19.
 Coombes, Frank, and Mortel Stone—Orph., Atlanta, Ga., 7-12, Colonial, Norfolk, Va., 14-19.
 Cooper, Leo—Unique, Minneapolis, 14-19.
 Cooper and Robinson—K. and P. 25th St., 7-12.
 Coram—Chase's, Wash., 7-12.
 Corrigan, Emmett—Keith's, Phila., 7-12.
 Corinne—Grand, Pittsburgh, 7-12.
 Corro and Corro—Orph., Parkersburg, W. Va., 7-12.
 Cotton, Louis—Proctor's, Albany, N. Y., 7-12.
 Courtleigh, Wm.—Columbia, St. Louis, 7-12.
 Cowles Family—Lyric, Cleveland, 7-12.
 Cowper, Jimmie—Unique, Los Angeles, 7-12.
 Cox, Ray—K. and P. 15th St., 7-12.
 Craigie, the—Bennett's, Ottawa, Ont., 7-12.
 Crane, Mr. and Mrs. Gardner—Shubert's, Utica, N. Y., 7-12, Maj., Johnstown, Pa., 14-19.
 Crawford, Clifton—Nixon, Pittsburgh, 7-12.
 Cremon, Charles—Haymarket, Chgo., 7-12.
CRENSHAW, WILL M. AND BLANCHE DAYN—Poll's, Scranton, Pa., 7-12, Grand, Pittsburgh, 14-19.
 Cress—Bijou, Jackson, Mich., 7-12.
 Creswell, W. P.—Star, Hannibal, Mo., 7-12, Orph., Chicago, 14-19.
 Crickets, The—Orph., Los Angeles, Sept. 30-12.
 Cruz and Gresham—Pastor's, N. Y., 7-12.
 Cubitt, Clara—Keeney's, Brooklyn, 7-12.
 Cullen, James H.—Haymarket, Chgo., 7-12.
 Cummings—Thornton—Star, Seattle, Wash., 7-12.
 Cunningham and Smith—National, Erie, Pa., 7-12.
 Gern, Conneaut, O., 14-19.
 Curtis and Palmer—Poll's, Bridgeport, Conn., 7-12.
 Poll's, Waterbury, Conn., 14-19.
 Curzon Sisters—Nixon, Pittsburgh, 7-12.
 Cutty's Six—Auditorium, Chgo., 7-12.
 Cyril, Herbert—K. and P. Union Sq., 7-12.
 Dagwell, Aurié—Academy, Montreal, 7-12.
 Dale, Bottie and Harrel—Crystal, Anderson, Ind., 7-12, Crystal, Logansport, Ind., 14-19.
 Dale and O'Malley—Hammerstein's, N. Y., 7-12.
 Daly, Arnold—Hammerstein's, N. Y., 7-12.
 Daly's County Choir—Grand, Sioux City, Ia., 7-12.
 Foster, Dan—Moline, Ia., 14-19.
 Daly, Eddie—Maryland, Balt., 7-12.
 Danikins—Schiller Troupe—Nixon, Pittsburgh, 7-12.
 Danvers Brothers—Proctor's, Albany, N. Y., Sept. 3-12.
 Keith's, Prov., 7-12.
 Davis, Edwards—Empire, Paterson, N. J., 7-12, Empire, Hoboken, N. J., 14-19.
 Davis, Hal—Maj., Chgo., 7-12.
 Davis, Mark and Laura—Maj., Ashland, Ky., 7-12.
 Dawson and Whithfield—Colonial, Lawrence, Mass., 7-12.
DAY, GEORGE W.—Shubert, Newark, N. J., 7-12.
 De Camos, The—Haymarket, Chgo., 7-12.
 De Fays Sisters—Nixon, Pittsburgh, 7-12.
 De Graw—Trin—Family, Clinton, Ia., 7-12.
 De Haven—Septette—Maj., Chgo., 7-12, Temple, D. fruit, 14-19.
 De Lucy, The—National, Steubenville, O., 7-12.
 De Monte and Dimonow—Casper's, Mt. Vernon, O., 7-12, Orph., Newark, O., 14-19.
 De Mont—Bijou—Bache, Wisc., 7-12.
 De Voie—Trio—Bennett's, Montreal, 7-12.
 De Witt, Burns and Torrance—Orph., Boston, 7-12, Colonial, N. Y., 14-19.
 Dean, Grace—Athletic Garden, N. Y., 7-12.
 Deane, Sister—Columbia, Cinci., 7-12.
 Dell and Fonda—Columbia, Cinci., 7-12.
 Delmar and Donell—Orph., Lawrence, Lawrence, Kan., 12, Crystal St. Joe, Mo., 14-19.
 Delmore and Lee—Grand, Bijou, 7-12.
 Delmore, Miami—Proctor's, Newark, N. J., 7-12.
 Denning, Joe—Cork's, Rochester, N. Y., 7-12, Mainland, Balt., 14-19.
 Deno—Broocher and Blanca—Nixon, Pittsburgh, 7-12.
 Devine and Williams—Maryland, Balt., 7-12.
 Devoy, Emmett—K. and P. 25th St., 7-12.
 Diamond and Smith—Keith's, Phila., 7-12.
 Diercke Brothers—Gran Circo Bell, Mexico City, Mex.—Indefinite.
 Dillon Brothers—Bennett's, Ottawa, Ont., 7-12.
 Dillon, Wm. A.—Proctor's, Albany, N. Y., 7-12.
 Dixie Serendipity—Grand, Syracuse, N. Y., 7-12.
 Dixon and Angus—K. and P. 25th St., 12-17.
 Dixon and Orr—K. and P., Jersey City, 7-12.
 Dixon, Eddie, and Edward Kellie—Wash., Spokane, Wash., 7-12, Star, Seattle, Wash., 14-19.
 Dixie, Tom—Atlantic Garden, N. Y., 7-12.
 Dodd, Eddie—Orph., Kansas City, 6-12.
 Doberty, Lillian—Tichy, Prague, Bohemia, 1-15.
 Doll, Alice—Lyndon—Grand, Indianapolis, 7-12.
 Donald and Carson—K. and P., Jersey City, 7-12.
 Donnelly, Thos. F., and Zeida Rottali—Keith's, Boston, 7-12.
 Doyle, J. Francis—Valentine, Toledo, 7-12.
 Doyle, Patay—Novelty, Brooklyn, 7-12.
 Drew, Dorothy—Hippodrome, Brighton, Eng., 7-12, King's, Gateshead, Eng., 14-19, Hippodrome, Manchester, Eng., 21-26, Empire, Bradford, Bradford, Eng., Nov. 2, Empire, Leeds, Eng., 4-9.
 Drew, Mr. and Mrs. Sidney—Cock's, Rochester, N. Y., 7-12.
 Du Bois—Parlor, York, Pa., 7-12.
 Dufek, Max—Keith's, Cleveland, 7-12.
 Duffin—Reddy Troupe—Academy, Montreal, 7-12.
 Dumont Minstrels—Shubert, Milwaukee, 7-12.
 Duncan, A. O.—Orph., Brooklyn, 7-12.
 Duneda Troupe—Colonial, N. Y., 7-12.
 Dupres, Fred—Star, Seattle, Wash., Sept. 3—Indefinite.
 Durand Brothers—Palace, Bury, Eng., 7-12, Palace, Manchester, Eng., 14-19, Hippodrome, London, Eng., 21-26.
 Earle, Virginia—Hammerstein's, N. Y., 7-12.
 Earle and Bartlett—Keith's, Prov., 7-12.
 Eckel and Dupree—Family, Lebanon, Pa., 7-12.
 Eckert and Berg—Orph., Reading, Pa., 7-12, Orph., Allentown, Pa., 14-19.
 Eckhoff and Gordon—Poll's, Waterbury, Conn., 7-12.
 Proctor's, Newark, N. J., 14-19.
 Edmonds and Haley—Star, S. Pittsburgh, Pa., 7-12.
 Edmonds and Lee—Atlantic Garden, N. Y., 7-12.
 Edwards and Kornell—Howard, Boston, 7-12.
 Edwards' School Boys and Girls—Shea's, Toronto, 7-12.
 Ehrendahl Brothers—Olympic, Chgo., 7-12.
 Eldridge—Chgo. O. H., Chgo., 7-12, Maj., Chgo., 19.
 Elen, Gao—Grand, Brooklyn, 7-12.
 Ellinore Sisters—Orph., Brooklyn, 7-12, Alhambra, N. Y., 14-19.
 Ellington, Julian—Keith's, Prov., 7-12.
 Emerson and Baldwin—Auditorium, Lynn, Mass., 12.
 Emmett, Gracie—Orph., Boston, 7-12, Keith's, Prov., 14-19.
 Emmett, Eugene—Lyric, Dallas, Tex., 7-12.
 Emmy's Pets—Grand, Brooklyn, 7-12.
 Empire City Quartette—Grand, Pittsburgh, 7-12.
 Esmeralda—Lo—Tuck, Buffalo, 7-12.
 Esmeralda Sisters—Palace d'Ex., Brussels, Bel., 4 Scaini, Antwerp, Bel., 18-31, Circus Carré, Amsterdam, Hol., Nov. 1-15.
 Espe, Dutten and Espe—Bijou, Marinette, Wis., 7-12.
 Esquivel, The, and Warner—Arcade, Toledo, 7-12.
 Evans, Charles E.—Poll's, New Haven, Conn., 7-12.
 Evans, George—Forrest, Phila., 7-12.
 Evans, Lillian, and Jefferson Lloyd—Maj., Indianapolis, 7-12, Grand, Madison, Wis., 14-19.
 Exposition Four—K. and P. 25th St., 7-12.
 Evera, George W.—Orph., Lawrence, Kan., 6-12.
 Fadette, The—Alhambra, N. Y., 7-12, Keith's, Phila., 14-30.
 Fagan and Bryon—Shubert, Milwaukee, 7-12.
 Fall of '34—The—Chgo. O. H., Chgo., 7-12.
 Fantasy, Two—O. H., Greenville, O., 14-16.
 Farrell and Le Roy—Industrial, Moline, Ill., 7 Main Street, Peoria, Ill., 14-19.
 Faye and Blissett—Columbia, Cinci., 7-12.
 Faye, The—Proctor's, Stamford, N. J., 7-12.
 Felix and Harry—Shea's, Buffalo, 7-12, Shea's, resto., 14-19.
 Fall, Cleone Pearl—Orph., Berkfield, Ill., 7-12, Temple, St. Louis, Ind., 14-32.

Polla and Caire—Orph. Boston, 7-12.
 Fenetic and Carr—K. and P. 25th St., 7-12, K. and P. Union Sq., 14-19.
 Fernande, May—Duo—Dominion, Winnipeg, Man., 7-12.
 Ferry—Bijou, Racine, Wis., 7-12.
 Fields, Fanny—Empire, Leeds, Eng., 7-12, Empire, Hull, Eng., 14-19, Argyll, Birkenhead, Eng., 21-26.
 Palace, Willoughby Eng., 28-Nov. 2, Gaiety, Cheltenham, Eng., 4-9.
 Fields and Hanson—Proctor's, Elizabeth, N. J., 7-12.
 Finney, The—Orph. Reading, Pa., 7-12.
FISHER, MR. AND MRS. PERKINS—Bennett's, Hamilton, Ont., 7-12, Bennett's, Montreal, 14-19.
 Fiske, Gertrude—Shubert, Newark, N. J., 7-12.
 Flanagan and Kenton—Olympic, Chgo., 7-12.
 Fitzpatrick and Munder—Novelty, Bklyn., 7-12.
 Fletcher, Charles Leonard—Orph. Kansas City, 7-12.
 Florence Sisters—Tournee Sequin, St. Paul, Minn., S. A., 1-31.
 Florence Troupe—Forrest, Phila., 7-12.
 Flanagan and Kenton—Olympic, Chgo., 7-12.
 Fogerty, Frank—Keith's, Prov., 7-12.
 Follett, Lorraine—Keith's, Prov., 7-12.
 Fonti Bond Brothers—Grand, Victoria, B. C., 7-12.
 Forbes, Mr. and Mrs. Arthur—Empire, Hoboken, N. J., 7-12.
 Ford, Four—K. and P. Union Sq., 7-12.
 Foreman, Edgar—Unique, Minneapolis, 7-12, Grand, Fargo, N. D., 14-19.
 Lorenzo—Valentine, Toledo, 7-12.
 Torgerson, Edwin—Shea's, Toronto, 7-12.
 Foster and Foster—Alhambra, N. Y., 7-12.
 Foster, Ed—Bennett's, Montreal, Can., 7-12.
 Fox, Madge—Poli's, Springfield, Mass., 7-12.
 Fox, Jack—Temple, Ft. Wayne, Ind., 7-12, Howard, Chgo., 14-19.
 Fox and Clark—Colonial, Lawrence, Mass., 7-12.
 Franklin, Fanny—Maryland, Balt., 7-12.
 Frederick Brothers and Burns—Lyric, Dayton, O., 7-12, Arcade, Toledo, 18-19.
 Prevost, Frederick—O. H. H., Auburn, N. Y., 7-12, Legion, Elmira, N. Y., 14-19.
 Prey Trio—Howard, Boston, 7-12, Amboy, Perth Amboy, N. J., 14-19.
 Preusini—Academy, Montreal, 7-12.
 Fuller, Ed—Baker, Rochester, N. Y., 7-12.
 Purman, Radie—Valentine, Toledo, 6-12.
 Gabriel, Master—Alhambra, N. Y., 7-12.
 Gallagher and Barrett—K. and P. 25th St., 7-12.
 Gallardo—Keith's, Prov., 14-19.
 Galletti's Minstrels—Alhambra, N. Y., 7-12, Grand, Syracuse, N. Y., 14-19.
 Gardina, La—Chase's, Wash., 7-12.
 Gardner, Jack—Empire, Paterson, N. J., 7-12, Empire, Hoboken, N. J., 14-19.
 Gardner and Stoddard—Bennett's, Quebec, 7-12, Bennett's, Ottawa, Ont., 14-19.
 Gardner and Vincent—Empire, Shepherd's Bush, Eng., 7-12, Empire, Cardiff, Wales, 14-19, Empire, Swansea, Wales, 21-26, Empire, Newport, Wales, 25-Nov., 2, Empire, Birmingham, Eng., 4-9.
 Gallardo—Keith's, Prov., 14-19.
 Gardner, West and Sunshine—Family, Chester, Pa., 7-12.
 Gartelle Brothers—Orph. Omaha, 7-12.
 Gavin, Platt and Peaches—Burwood, Omaha, 7-12.
 Taylor and Graft—Bijou, New London, Conn., 7-12.
 Atlantic Garden, N. Y., 14-19.
 Gobio, George W.—City Hall, Waterville, Me., 7-12.
 Geer—Olympic, Chgo., 7-12.
GEHRER, MAXINE AND CO.—Haymarket, Chgo., 7-12, Columbia, St. Louis, 14-19.
 Gehring and Walter—Arcade, Toledo, 7-12.
 Genaro and Bailey—Grand, Syracuse, N. Y., 7-12.
 Genaro—Theod. Trio—Apollo, Nuremberg, Ger., 1-31.
 Battenberg, Leipzig, Ger., Nov. 1-30.
 Genaro's Venetian Gondoliers—Olympic, Chgo., 7-12.
 Gillett, Tom—Burwood, Omaha, 7-12.
 Gillette and McFarlane—Columbia, St. Louis, 7-12.
 Gillett's Dogs and Monkeys—Keith's, Phila., 7-12.
 Gilroy, Haynes and Montgomery—Maj., Streator, Ill., 7-12, Crystal, Milwaukee, 14-19.
 Golden, George—Fuller—Baker, Rochester, N. Y., 7-12.
 Goodman's Musical—Grand, Davenport, Ia., 7-14.
 Gordon Brothers—K. and P., Jersey City, 7-12.
 Chase's, A., Wash., 14-19.
 Gordon, Cliff—K. and P. Union Sq., 7-12.
 Gotham Four—Cook's, Rochester, N. Y., 7-12.
 Grand Opera Trio—Valentine, Toledo, 7-12.
 Gramson, Dan—K. and P. Union Sq., 7-12, Hammerstein's, N. Y., 14-19.
 Grant, Bert and Bertha—Grand, Indianapolis, 7-12.
 Grant and Hoag—Orph., Boston, 7-12, Keith's, Prov., 14-19.
 Grant, Sidney—Academy, Montreal, 7-12.
 Gray and Graham—Olympic, S. Bend, Ind., 7-12.
 Grand, Madison, Wis., 14-19.
 Griff—Keith's, Phila., 7-12.
 Grigolotti's Aerial Ballet—Hippodrome, N. Y., Aug. 28—Indefinite.
 Hale, Willie—Valentine, Toledo, 7-12.
 Hallen and Hayes—Proctor's, Troy, N. Y., 7-12.
 Hammond and Forrester—Unique, Eau Claire, Wis., 7-12.
 Hampton and Bauman—Tichy's, Prague, Aus., 1-12.
 Central, Chemnitz, Ger., 18-31.
 Harcourt, Daisy—Shea's, Toronto, 7-12, Lyric, Dayton, O., 14-19.
 Harlan Brothers—Keith's, Prov., 7-12.
 Harland and Hollins—Utahna, Ogden, U., 7-12, Salt Lake City, U., 14-19.
 Harrison, Lee—Teck, Buffalo, 7-12.
 Harvey, Elsie, and Field Brothers—Mohawk, Schenectady, N. Y., 7-12.
 Hathaway's Monkeys—Grand, Indianapolis, 6-12.
 Hawley, E. Frederic—Auditorium, Lynn, Mass., 7-12.
 Hathaway's Maidens, Mass., 14-19.
 Hawtrey, Wm. F.—Proctor's, Newark, N. J., 7-12.
 Hayes, Bert—Pavilion, Glasgow, Scot., 7-12, Blackpool, Eng., 14-19, Empire, Oldham, Eng., 21-26.
 Hayes and Johnson—Novelty, Bklyn., 7-12.
 Hayman and Franklin—Tivoli, Sidney, Australia, Aug. 5-Jan. 4.
 Hayes, Ed. C.—Airdome, Brasil, Ind., 7-12, Olympic, Danville, Ill., 14-19.
 Hazard, Grace—Teck, Buffalo, 7-12.
 Bear, Tom—Liverpool, Eng., 7-10, Empire, Manchester, Eng., 21-26, Palace, Leeds, Eng., 21-Nov., 2, Empire, Stratford, Eng., 4-16.
 Heider, Frederick—Haymarket, Chgo., 7-12, Maj., Chgo., 14-19.
HELENA, EDITH—Nixon, Pittsburgh, 7-12.
 Herbert, Anna—Family, Chester, Pa., 7-12.
HERMANN, ADALIAH—Lexington, O., Lexington, Ky., 7-12, Victoria, Dayton, O., 14-19.
HERMANN, THE GREAT—Grand, Bklyn., 7-12.
 Hickey and Nelson—Nelson, Springfield, Mass., 7-12.
 Hill, Ana—Orph., Bklyn., 7-12, Proctor's, Newark, N. J., 14-19.
 Hill's Animals—Keeney's, Bklyn., 7-12.
 Hilliard, Robert—Haymarket, Chgo., 7-12, Columbia, St. Louis, 14-19.
 Hillyer, Three-Star, Altoona, Pa., 7-12, Lyric, Uniontown, Pa., 14-19.
 Hinman, Capt. Sidney—Star, Altoona, Pa., 7-12.
 Hipp, Little—Poli's, Springfield, Mass., 7-12.
 Hoch, Emil—Haymarket, Chgo., 14-19.
 Hoffman, Gertrude—Proctor's, Newark, N. J., 7-12, Keith's, Phila., 14-19.
 Holdsworth, The—Orph., Sioux City, Ia., 7-12, Maj., Des Moines, Ia., 15-19.
 Holman, Al and Mamie—Aquarium, St. Petersburg, Russia, Sept. 15-Oct. 31.
 Horton, Henry—Maryland, Balt., 7-12.
 Horton and La Trista—Maj., Indianapolis, 7-12, Maj., Cleveland, 14-19.
 Howard Brothers—Baker, Rochester, N. Y., 7-12.
 Howard and Howard—Poli's, Waterbury, Conn., 7-12, Keith's, Boston, 14-19.
 Howard and Lewis—Atlantic Garden, N. Y., 7-12.
 Howard and North—Hammond's, N. Y., 7-12.
 Hoyt, Frances—Bijou, Dubuque, Ia., 7-12, Olympia, Rockford, Ill., 14-19.
 Bowell and Scott—Mohawk, Schenectady, N. Y., 7-12.
 Huchu, Musidu—Orph., Rockford, Ill., 7-12, Maj., Madison, Wis., 14-19.
 Hughes and Brown—Bijou, Lansing, Mich., 7-12.
 Hughes, John J. and Maxie—Bijou, Racine, Wis., 12, Crystal, Milwaukee, Wis., 14-19.
 Hughes, Mr. and Mrs. Gene—Keith's, Columbus, O., 7-12, Maj., Chgo., 14-19.
 Human Flags—Seventeen—Poli's, Bridgewater, Conn., 7-12.
 Humes and Lewis—Family, Huntington, Ind., 7-12.
 Hylands, Three—Lyric, Paris, Tex., 7-12, Lyric, Dallas, Tex., 14-19.
 Idola, She—Chase's, Wash., 7-12.
 Imperial Four—Castle, Bloomington, Ill., 7-12.
 in Morocco—Orph., Bklyn., 7-12.
 in Wyoming—Olympic, Chgo., 7-12.
 Innes and Ryan—Proctor's, N. Y., 7-12, Howard, Boston, 14-19.
 International Comiques—Crystal, Milwaukee, 7-12.
 Irving, Musical—Star, St. Pittsburgh, Pa., 7-12, Maj., Sharon, Pa., 14-19.
 Irwin, Vic—Keith's, Cleveland, O., 7-12, Temple, Detroit, Mich., 14-19.
 Irwin, May—Grand, Pittsburgh, Pa., 7-12.
 Italian Trío—Forrest, Phila., 7-12.
 Jackson, Harry and Kate—Proctor's, Albany, N. Y., 7-12.
 Joe, James and Jennie—K. and P. 23d St., 7-12.
 Johnson, Carroll—Orph., Boston, 7-12.
 Johnson and Wells—Keith's, Cleveland, 7-12.
JOHNSTON, THE MUSICAL—Hippodrome, Brighton, Eng., 7-12, Kings, Gateshead, Eng., 18, Hippodrome, Manchester, Eng., 21-26, Empire, Bradford, Eng., 28-Nov., 2, Empire, Leeds, Eng., 4-9.
 Johnstone, Ralph—Forrest, Phila., 7-12.
 Johnson, Harry—Keith's, Columbus, 7-12.
 Jones, Irving—Keith's, Prov., 7-12.
 Jones and Raymond—Bijou, Flint, Mich., 7-12.
 Kalmos, The—Keith's, Boston, 7-12.
 Kara—Shubert, Newark, N. J., 7-12.
 Kartell—Proctor's, Albany, N. Y., 7-12.
 Kara, Two—Atlantic Garden, N. Y., 7-12.
 Kaufman, Babs and Ines—Family, Clinton, Ia., 7-12.
 Keely and Pouri—N. Y. Theatre, N. Y., 7-12.
 Keeley Brothers—Poli's, Springfield, Mass., 7-12.
 Kelcy, Alfred—K. and P. 23d St., 7-12.
 Kellar and Paul's Arabs—Orph., Bklyn., 7-12.
 Kelly, John T.—Poli's, Springfield, Mass., 7-12.

VAUDEVILLE.

Watch a

and Ida—Lyric, Houston, Tex., 8-12.
Antonio, Tex., 13-19.
and Frederic Rose—Keith's, Columbus, 1-10.
C.—Grand, Pittsburgh, 7-12. Hammer-
ton, 14-19.
—Chase's, Wash., 7-12.
—Temple, Detroit, 7-12.
Cilton—Orph., Allentown, Pa., 7-12.
Cook's—Rochester, N. Y., 7-12.
—Maryland, Balt., 14-19.
and Melrose—Keith's, Phila., 7-12.
Evans—Howard, Boston, 7-12.
Fay—Montreal, 7-12.
Fay—Keith's, Cleveland, 7-12. B'way,
14-19.
—Crystal, Milwaukee, 7-12.
F. Maj.—Little Rock, Ark., 7-12.
F. Y. Theatre, N. Y., 7-12.
Grand, Indianapolis, 7-12.
Grapes—Maryland, Balt., 7-12.
Gott, Ott and Nicholson—Garrison, St. Louis,
1-10.
Grauer and Sawtelle—Shubert, Utica, N. Y.,
Elizabeth, N. J., 14-19.
—N. Y. Theatre, N. Y., 7-12.
Garrison, O. H., Painesville, O., 7-12.
Garrison—Alhambra, N. Y., 7-12. Grand,
14-19.
Gifton—Orph., Salt Lake City, U., 7-12.
G. Maj.—Novelty, 7-12.
Gryerson—Unique, Los Angeles, 7-12.
H. Bijou—Piqua, O., 7-12. Orph., Spring-
field, 14-19.
Franklin—Olympic, Chgo., 7-12.
Gibbons—Shea's, Toronto, 7-12. Savoy, Ham-
ilton—Colonial, Lawrence, Mass., 7-12.
—Atlantic Garden, N. Y., 7-12.
G. Garrick—St. Louis, 7-12.
Cross—Proctor's, Elizabeth, N. J., 7-12.
Cross, N. Y., 14-19.
Crosson Trio—Poli's, Bridgeport, Conn., 7-12.
Gem, Sharon, Pa., 7-12. O. H. Green-
wood—Orph., 7-12.
Olympic, Chgo., 7-12.
Pierce—Bijou, Streator, Ill., 7-12.
T. Springfield, Mass., 7-12.
Milligan—Haymarket, Chgo., 7-12.
G. Maj.—Ashland, Ky., 7-12. Orph.,
14-19.
(JESSE L.) PIANOPHRIENDS.
22d St., 7-12. Poli's, Springfield, Mass.,
light on a Houseboat—Orph., Bklyn., 7-12.
N. Y., 14-19.
the White House—Temple, Detroit, 7-12.
Hester, N. Y., 14-19.
K. and Hussars— Hippodrome, London, Eng.,
definite.
Promised—Proctor's, Newark, N. J., 7-12.
Fay Octette—K. and P. Union Sq., 7-12.
New Bedford, Mass., 14-19.
Octette—Colonial, N. Y., 7-12. Orph.,
9.
Crosson Crosson's Isle—Colonial, N. Y., 7-12.
Crosson—14-19.
wrecked—Poli's, Springfield, Mass., 7-12.
ester, Mass., 14-19.
Grenadiers—Orph., Minneapolis, 7-12.
Chgo., 14-19.
Jack and Jessie—Chgo. O. H., Chgo., 7-12.
—Haymarket, Chgo., 7-12.
Sylvester—Pastor's, N. Y., 7-12.
Nelson—Springfield, Mass., 7-12.
Lyric—Cleveland, 7-12.
Bowen—Proctor's, Newark, N. J., 7-12.
ash, 14-19.
ham, Bklyn., 7-12. Keith's, Boston, 14-19.
The—Central, Madgeburg, Ger., 1-15.
enburg, Ger., 16-30. Apollo, Dusseldorf,
1-15. Circus Karre, Amsterdam, Hol.
Woodford—Keeney's, Bklyn., 7-12. An-
thony, N. Y., 14-19.
Ashmore—Maj. La Salle, Ill., 7-12.
aries—Temple, Ft. Wayne, Ind., 7-12.
o—Hathaway's, Malden, Mass., 7-12.
Bijou—Decatur, Ill., 7-12.
Mohawk, Schenectady, N. Y., 7-12.
K. and P. 23d St., 7-12.
eline—Pastor's, N. Y., 7-12.
K. and P., Jersey City, N. J., 7-12.
ash, 14-19.
Philip—Orph., Watertown, S. D., 7-12.
BERT—Columbia, Clift., 7-12. Hopkins'
14-19.
Shaw—Poli's, Scranton, Pa., 7-12.
K. and P. 125th St., 7-12. K. and P.
7-12.
Maj., Chgo., 7-12.
J. and J., Bklyn., 7-12.
Orph., Bklyn., 7-12.
Lawrence—Hammerstein's, N. Y., 7-12.
The—Wolland's, Cumberland, Md., 7-12.
Colonial, N. Y., 7-12.
Hartley and Helen—Pastor's, N. Y., 7-12.
in—Shubert, Newark, N. J., 7-12.
ar—Bennett's, Montreal, 7-12.
Haymarket, Chgo., 7-12.
Poli's, Waterbury, Conn., 7-12.
Keeney's, New Britain, Conn., 7-12.
Bklyn., 14-19.
and Mrs. Fred—Hathaway's, Malden,
Proctor's, Albany, N. Y., 14-19.
N. Y. Theatre, N. Y., 7-12.
Keith's, Columbus, 7-12.
Proctor's, Newark, N. J., 7-12.
J. and P. 23d St., 7-12. Proctor's,
14-19.
Empire, Chgo., 7-12.
Orph., Lima, O., 7-12.
Milo—Temple, Detroit, 7-12.
ware and Marveena—Gotham, Bklyn., 7-12.
Dance—Novelty, Bklyn., 7-12.
Pearl—Orph., Norfolk, W. Va., 7-12.
Bklyn., 14-19.
ank—Lyric, Cleveland, 7-12.
nett—Family, Williamsport, Pa., 7-12.
tton, Pa., 14-19.
ton—Grand, Pittsburgh, 7-12.
and—Pittsburgh, 7-12.
C. and—Percie—Orph., Chgo., 7-12. Family
fa., 14-19.
McWood—Pastor's, N. Y., 7-12.
and Sylvester—Alhambra, N. Y., 7-12.
Shannon—K. and P. 125th St., 7-12.
Ashley—Poli's, Springfield, Mass., 7-12.
and, Billie—Taylor—Keith's, Boston,
18, Prov., 14-19.
Jack and Alice—Pastor's, N. Y., 7-12.
Proctor's, Newark, N. J., 7-12.
Bristol, Eng., 14-19.
Fool—Grand, Pittsburgh, 7-12.
John and Alice—Grand, Bingham, O., 7-12.
Palae—Colonial, Lawrence, Mass., 7-12.
ur—Keith's, Phila., 7-12.
Detroit, 14-19.
and Chappelle—Keith's, Cleveland, 7-12.
Minstrel Maids—Keith's, Boston, 7-12. B.
St., 14-19.
Fullman Porter Maids—Keith's, Columbu-
s, Detroit, 14-19.
Empire, Paterson, N. J., 7-12.
olympic—Olympic, Chgo., 7-12.
and Spellmeyer—Keith's, Prov., 7-12.
Carlyle—Shubert, Newark, N. J., 7-12.
Temple, Detroit, 7-12.
o—Lichich's, Breslau, Ger., 1-31. Apollo
Nov., 1-30.
Grant—Pastor's, N. Y., 7-12.
Keith's, Boston, 7-12.
ree—Crystal, Frankfort, Ind., 7-12.
and Lawrence—Pastor's, N. Y., 7-12.
and Moore—Pastor's, N. Y., 7-12.
Mohawk, Schenectady, N. Y., 7-12.
Holbein—Palace, Gloucester, Eng., 7-12.
helsen, London, 14-19. Grand, Stock-
ton, 21-26. Palace, Sunderland, Eng., 7-12.

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Taylor Holmes
bearing is art.—*Denver Republican*)

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A sketch ballad full of doing; really exist, two female parts, characters, about 20 minutes—ing written especially for the act, or terms, etc.

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one or two on hand.

MAN, P. G. Box 254, Brooklyn, N. Y.

and Mrs. Mark-Bennett's, Montreal.
Ottawa, Ont., 14-19.

Frances—Orph. "Prince," 6-10.

abekith—Keith's, Phila., 7-12, Maryland.

—Orph., Boston, 7-12.

—Maryland, Balto., 7-12.

—Biloxi, Battle Creek, Mich., 7-12.

son, Mich., 14-19.

—Ireland, 1-31.

—Lyric, Cleveland, 7-12.

—Pastor's, N. Y., 7-12.

Niblo—Hippodrome, Belfast, Ire., 7-12.

lin, Ire., 14-19, Krystal Palast, Leipzig.

ordonez—Pastor's, N. Y., 7-12.

ED—South Africa, June 15—indefinite.

O'Dell—Grand, Joliet, Ill., 7-12.

and P. Union St., 7-12.

—Novelty, Biddeford, 7-12.

—Chap. G. H. Chap., 7-12.

ol and Lawrence—Teat., Buffalo, 7-12.

Golden-Crystal, Anderson, Ind., 7-12.

son, Ind., 14-19.

Hathaway's, Lowell, Mass., 7-12, Hath-
den, Mass., 14-19.

Watson—Welland's, Clarkburg, W. Va.,

and McKee Rankin—Shea's, Buffalo,
Boston, 14-19.

Tock, Buffalo, 7-12.

—Keeney's, Belpre, 7-12.

—Keith's, Cleveland, 7-12.

mbia, St. Louis, 7-12.

—Temple, Detroit, 7-12.

—Keith's, 7-12.

andall—Keith's, Prov., 14-19.

—Dallas, Tex., 7-12.

—Brooklyn, Schenectady, N. Y., 7-12.

—Proj., 1-15, Crystal Palace, Leipzig.

10-31, Circus Carré, Amsterdam, Hol.

Melland, Hanover, Ger., 16-30.

Tichy's, Prag., Aus., 1-15.

otte—Proctor's, Troy, N. Y., 7-12.

—Mad., Chap., 7-12.

Doeley—Keith's, Boston, 7-12, Keith's,

Maryland, Balto., 7-12.

—K. and P., Jersey City, 7-12.

—Hathaway's, Lowell, Mass., 7-12.

thers—Grand, Pittsburgh, 7-12.

L.—Colliseum, Chap., 7-12.

—K. and P., Jersey City, 7-12.

—Hopkins' Louisville, 7-12.

ets in Petland—Columbus, Ohio, 6.

and Mrs. J. T.—Lyric, Salt Lake City.

Freed—Bijou, Bay City, Mich., 7-12, Mi-
ch., 14-19.

—Forrest, Phila., 7-12.

—Star, Homestead, Pa., 7-12, Dream-
er, Pa., 14-20.

Nixon, Pittsburgh, 7-12.

Bell, Oakland, Calif., 7-12.

Shows. Hudgen in New York 9. Rafferty's Flirtation 10. The Cow Puncher 11. Sex Against Sex 12. Aubrey Stock 13-15. The Ball of Japan 22. Two Orphans 23. Salome 23. Maha's Minstrels 23.

BUTTLER—OPERA HOUSE (J. A. Trimble, mgr.): Gertude Irving co. week of Sept. 22; this co. is far above the average and is deserving of the large business that they received. LeDell-Fox Concert co. 9. A Happy Sunflower 14. Patterson's Wizard of Wall Street 15.

MANHATTAN—PARK (J. R. Fries, mgr.): The Original Golde Sept. 22 pleased good house. Miss Puddington 23; excellent, to fair business. The Cow Puncher 24. Cheesey Cleo 1. Rafferty's Flirtation 5. Moonshiner's Daughter 7. The Flower of the Ranch 8. Strengthen 9.

LOUISIANA—PARKS' OPERA HOUSE (R. A. Parks, mgr.): Moonshiner's Daughter 8. Hot Old Time 12. Local lecture 15. North Brothers week 21.

CARTHAGE—GRAND (Archie Brigham, mgr.): Ben Hendricks in You Yonan Sept. 24. Uncle Jack Sprucey 27. Eagle Eye 28; fair business.

MONTANA.

BUTTE—BROADWAY (James K. Head, mgr.): The Choir Singer Sept. 23. In Old Kentucky 23. Songs from Mars 3, 4. Checkers 5-7. Raffles 8, 9. Madame Gadabout 10. Western Hearts 13, 14. Little Caesar 14, 16. West 16. The Hair of the Horns 22, 23. The Prince of Pines 23, 24. The Bishop's Carriage 27, 28. Under Southern Skies 29, 30. The College Widow 31.—GRAND (Dick P. Sutton, mgr.): When Women Love 26-3. A Burglar's Wife 6-12.

MILES CITY—OPERA HOUSE (George H. Ulmer, mgr.): Earl Kendall in Sweet Elegant Jones Sept. 23 pleased good business. Message from Mars 28; good, to fair business.—FAMILY (H. McCauley, mgr.): Julie Romine and co. in sketch, Memory, Sake, and Contraband and Dudley in travesty entitled Comedy Sketches; pictures, illustrated songs, etc., have pleased good house week 23-25.

MISSOURI—UNION OPERA HOUSE (C. A. Harms, mgr.): Cyril Scott in The Prince Charming Sept. 25 delighted a large audience. The Cow Puncher 26; good co. and house. A Wife's Secret 27 pleased good house. The County Chairman 28; good co.; large audience, mostly men. The Choir Singer 2. A Message from Mars 3.

NEBRASKA.

LINCOLN—OLIVER (F. C. Schrung, mgr.): The Yankee Beggar Sept. 24. A good house. The Royal Chef 25 pleased good house. Why Girls Leave Home 27, 28 pleased good house. Brewster's Millions 29, 30; 1; good co.; crowded houses both nights. The Stranger Sex 2; good on; excellent business. Maude Fealy is known as Lincoln's favorite. The Cat and the Fiddle 4, 5. Jolly Girls Burlesque Show 7. Rose Stahl in The Chorus Lady 4. Sunny Side of Broadway 9. Strengthen 11, 12. Bachelor's Strike 22. Prince Charming 23. When We Were Friends 25, 26.—BIJOU (L. M. Gorham, mgr.): Opened 26 with an exceptionally strong bill of advanced vaudeville. The Bijou has been remodeled the past summer and is now one of the finest theatres of its kind in this State.—LYRIC (H. H. Miller, mgr.): Being featured with the Aubrey Stock co. J. MAXWELL BEERS.

SCHENECTADY—VAN CURLER OPERA HOUSE (Charles H. Beppert, mgr.): A. S. R. O. house thoroughly enjoyed Sam Bernard and co. in The Rich Mr. Hogenheimer Sept. 27. Another big musical treat was The Ham Tree 28; two capacity houses simply screamed over. McIntyre and Heath their exceptionally able cast. The whole affair was "too good for anything" and it is to be hoped the former minstrels will visit us again early and often. The Power That Governs was well received by good house 30. General Booth lecture 1. The good old man was warmly greeted and interestingly heard by a capacity audience. Paul Gilmore, in The Wheel of Love, 2. Kentucky Sue 3. The county Sheriff 4.—ITEM: Ralph P. Stoddard, bus. mgr.: When Knighthood Was in Flower Sept. 28 pleased; good house. Paul Gilmore, in The Wheel of Love; best of satisfaction to capacity. The Lily and the Prince 4. My Wife's Family 9.

GLOVERSVILLE—DARLING (W.H. Gant, mgr.): When Knighthood Was in Flower Sept. 29 satisfied good business. McIntyre and Heath in The Ham Tree 1; first-class, to good house. Train Robbers 5. Leah Kleschus 7. Windsor's Imperial Minstrels 10. The College Widow 11.

GLENS FALLS—EMPIRE (J. A. Holden, mgr.): Paul Lynn Sept. 23; fair business and performance. Dudley's pictures 26; fair business; pictures very clear. When Knighthood Was in Flower 1. County Sheriff 2. Brown of Harvard 12. Train Robbers 13.

JAMESTOWN—SAMUEL'S OPERA HOUSE (J. Watson, mgr.): Domestic Chance Sept. 20; fair co. and business. The Gingerbread Man 21; good co. S. R. O. The Girl of the Sunny South 4. The Real Widow Brown 5. Irene Myers Stock co. 7-12.

HERKIMER—GRAND (Ben Schermer, mgr.): The Shadow Behind the Throne Sept. 29 pleased; fair house. Partello Stock co. opened 20-2, to S. R. O. Plays: The College Girl. The Way of the West. Under Two Flags. My Wife's Family 12.

LOCKPORT—HODGE OPERA HOUSE (Stevens and Dwyer, mgrs.): Dolly Dimple Sept. 26; gave good satisfaction, to fair house. A Desperate Chance 27; fair house. Vaudeville 30-3, opened to crowded house. Favine, the hypnotist, 7-9. Dan Sully 11.

AUBURN—BURTIS OPERA HOUSE (E. S. Newton, mgr.): Mitchell's All Star Players 2-5; good attendance. Illness of leading man delayed opening. Play in a Woman's Power, Emeralds, and Wedded Love No. 6.

MEDINA—BENT'S OPERA HOUSE (Cooper and Head, mgr.): Victoria's Band Sept. 29, 30; pleased fair house each night. Gorton's Minstrels 2; fair house. Dan Sully 10. The Shadow Behind the Throne 12.

WALDEN—DIDSBURY (H. H. and C. E. Didsbury, mgrs.): Moving pictures Sept. 24-26; good pictures and business. The Train Robbers 20; fair co. and good house. Moving pictures 1-2. Anna Abbott on 4. Buster Brown 8.

BINGHAMTON—STONE OPERA HOUSE (P. E. Clark, mgr.): The Lily and the Prince Sept. 26, to two good houses. The Earl Burgess on 26-2, opened to big business. No Mother to Guide Her 7.

WELLSVILLE—BALDWIN (Intendant, Amuse. Co. leases; John T. Carpenter, mgr.): Ole Olsen Sept. 27; fair business and play. Jessie James 2. The Toymakers 5.

LYONS—MEMORIAL (Burt C. Ohannan, mgr.): Starts Wellsville co. 8-12. Leah Kleschus 9. Sweet Little Bellairs 12.

PLATTSBURGH—THEATRE (M. H. Farrell, mgr.): The Honeymooners Sept. 28; fair house; pleased.

SALAMANCA—OPERA HOUSE (J. D. Melander, mgr.): Opened with The Toymakers 2. The Beauty Doctor 13. Daniel Sully 22.

WHITEHALL—MUSIC HALL (H. C. Jilson, mgr.): Reuben in New York 3; fair, to good business.

NORTH CAROLINA. GREENSBORO—ACADEMY (S. A. Schloss, mgr.): Charles T. Fuller, res. mgr.): East Lynne Sept. 26; good co. to small house. Little Chip and Mary Martie, in The Dream City 23; excellent co. to large business. The Bell Boy 27; fairly good co. to poor business. Red Feather 1. David Harum 4. The Highwayman 7.

WINSTON-SALEM—AUDITORIUM (S. A. Schloss, mgr.): J. D. Terry, res. mgr.): A Bell Boy Sept. 26; fair house; failed to please. Red Feather 1. The Highwayman 2. Parasol 9. Amelia Bingham 10. Pierman 11.

ASHEVILLE—GRAND (S. A. Schloss, mgr.): H. H. Tate, res. mgr.): The Kennedy Players week Sept. 23; very good co., to fine business. Martin and Emery co. in Parasol 5.

NEW JERSEY. TROY—RANDS OPERA HOUSE (G. R. Oldfield, mgr.): The Train Robbers Sept. 23, to good business; pleased. The Lion and the Mouse 26 pleased; a large house. Otto Skinner opened in The Honor of the Family 28; a small though enthusiastic audience (very stormy night). Colonel Bridan fits Mr. Skinner like a glove and the character of Flora was exceedingly well done by Percy Haswell. The cast is generally excellent. Generous applause was sincere and curtain call general. Way Down East 2, to full house; pleased. In Louisiana 3. The Money Lender 3. The Lily and the Prince 12. Kelcy and Shanahan 14. Wright Lorimer 15.

POUGHKEEPSIE—COLLINGWOOD OPERA HOUSE (The College Widow 26; good co.; large audience. The Lion and the Mouse 27, 28; excellent co.; good houses. Kentucky Sue 30; no act. Hadley's pictures 1; the pictures, to fair business. The Train Robbery 2; fair co.; small house. Puppila's Band 2, 4; gave two excellent concerts, to fair business. Robert Mantell 5. The Man on the Bus 7. Brown Harrow 8. Buster Brown 9. The Flight of Prince 11. Stratton in Town 12. Montana 14. The Lily and the Prince 15. Howe's pictures 16. The Earl and the Girl 17. Schuman-Heink 18. Gingerbread Man 19.

TROY—RANDS OPERA HOUSE (G. R. Oldfield, mgr.): The Train Robbers Sept. 23, to good business; pleased. The Lion and the Mouse 26 pleased; a large house. Otto Skinner opened in The Honor of the Family 28; a small though enthusiastic audience (very stormy night). Colonel Bridan fits Mr. Skinner like a glove and the character of Flora was exceedingly well done by Percy Haswell. The cast is generally excellent. Generous applause was sincere and curtain call general. Way Down East 2, to full house; pleased. In Louisiana 3. The Money Lender 3. The Lily and the Prince 12. Kelcy and Shanahan 14. Wright Lorimer 15.

YONKERS—OPERA HOUSE (H. L. Averill, mgr.): Quincy Adams Sawyer Sept. 23; enjoyed immensely by large house. The Lion and the Mouse 27; excellent co. to capacity. Mr. Bryan improves every day; audience very enthusiastic. Eddie Borden in The Fair 28-29 pleased good houses. Chinatown Charley 30-31; fair show; good business. David Carson 3-5. Wine, Woman and Song 7-9. Harry Clay Blaney in The Boy Detective 10-12.—LYRIC (Hurtig and Seaman): The following six bill increased to increasing houses 30-5: Johnson and Wells, Billie Burke and St. Germain, the Astounds and Albert Warren, Sidney Drew and St. Germain, Eddie Borden, Sidney Drew and St. Germain, the Astounds, and Albert Warren.—ITEM: Klaw and Erlanger announced 1 that, beginning Oct. 14, the Victoria Theatre, this city, would play during the season several week stands of advanced vaudeville.

WILCOTT—GRAND (W. H. Long, Jr., mgr.): The new theatre is very complete and will undoubtedly become very popular. Vaudeville is to be featured. The decorative effect is rose and gold, seating capacity 1,000; curtain is by Le Lash, while the stage settings are by E. W. Story, a local house. Entrance through the platform in a marble hall leading out onto one of the city's principal streets, Broadway. A feature of the new theatre is the safe underwriting and retiring and smoking rooms. Eleven dressing rooms for the talent are provided underneath the stage, all carpeted. Three matinees a week are being run. The bookings are through the Keith booking agencies.

BURLINGTON—AUDITORIUM (Charles L. Manning, mgr.): The Gingerbread Man Sept. 24; fair audience; pleased; Charles J. Quinn in the title-role was excellent. Mamie Fleming in Girl of Eagle Ranch 2. Jessie M. Hall in The Cutest Girl in Town 3.—ITEM: Rosalie Morris, who assumed the rôle of Margery Dew, the gamin tomboy, in The Gingerbread Man, has rejoined the co. after having recovered from a serious illness in a Philadelphia hospital.—Manager Manning, in connection with the local theatre, operates one of the prettiest moving picture halls in the city.—The local theatre, with a seating capacity of 1,000 and a stage large enough to permit any production, is looked upon by the profession as being one of the best equipped in the State, and the men behind the curtain have been gratulated by stage managers for their rapid and efficient work.

NEW BRUNSWICK—OPERA HOUSE (Sam C. Miller, mgr.): An Actor's Romance Sept. 25; fair business. This was the opening of the road tour of this co. Metropolitan moving pictures 26, 27; capacity. Jessie M. Hall in The Cutest Girl in Town 28 pleased only a fair sized audience due to the inclemency of the weather. Foy's Band 28 played its way into the hearts of a good sized house. The Road to Yesterday 1. Robert Mantell in King Lear 2. Mamie Fleming in The Girl from Eagle Ranch 4. Charles K. Chaplin 7-12. Mary Robson 14. Mary Manning 15. Eight Bells 18.

DOVER—BAKER (William H. Baker, mgr.): The

Gingerbread Man Sept. 27 pleased big house. The Aubrey Stock on 28-2 opened to S. R. O. Piggy and the Great Temptation, A Midnight Marriage, A Man's Broken Promise, Why Girls Leave Home, The Wicklow Lass, The Boy Detective, When the World Sleeps, Rosalie Leslie 8 in The Gypsy Girl, King's East Lynne co. 12.

YONKERS—THEATRE (R. A. Schiller, mgr.): Convict 289 Sept. 30-2 opened to capacity. Little House of the Street 3-5. Custer's Last Fight 10-12. The Pretty Typewriter 14-16.—ITEM: C. J. W. Ross, who is absent from the Pretty Typewriter, was for many years associated with Manager Schiller in his many theatrical enterprises.

ELMHURST—LYCEUM (Duke and El Roy, mgr.): Mamie Fleming in The Girl of Eagle Ranch 20-22; fair business. Fighting Bill Sheriff of Silver Creek 2-5; good opening. A Child Shall Lead Them 7-9. The Singing Girl of Kilgarvey 10-12. Eight Bells 14. The Walls of Jericho 16. Edna, the Pretty Typewriter 17-19. The Earl and the Girl.

RED BANK—LYCEUM THEATRE (Fred Fricke, mgr.): Buster Brown Sept. 20; good performance to large sized audience. Robert Mantell in Richard III 2. Helen Grantly in The Woman in the Case 7.

WASHINGTON—OPERA HOUSE (Robert Petty, mgr.): Monte Cristo 8.

NEW YORK.

ELMIRA—LYCEUM (Reis Circuit Co., lessee; Lee Morton, mgr.): The Shepherd King Sept. 26-28; good business. Jessie James 30; poor, to top-heavy house. Creston Clarke, in The Power That Governs, 2; interesting performance; good house. The College Widow 3. Maude McIntyre and Heath, in The Ham Tree, 7. Paul Gilmore, in The Wheel of Love, 8. Mme. Schuman-Heink 9. Madam Butterfly 12.—ITEM:

ALBANY—LYCEUM (Duke and El Roy, mgr.): Mamie Fleming in The Girl of Eagle Ranch 20-22; fair business. Fighting Bill Sheriff of Silver Creek 2-5; good opening. A Child Shall Lead Them 7-9. The Singing Girl of Kilgarvey 10-12. Eight Bells 14. The Walls of Jericho 16. Edna, the Pretty Typewriter 17-19. The Earl and the Girl.

WAVERTLEY—LOOMIS OPERA HOUSE (H. C. Watson, mgr.): Jessie James Sept. 20; fair, to good business. Paul Gilmore, in The Wheel of Love, 20-22; excellent; to good business. Creston Clarke 21. The Power That Governs 2. The Shadow Behind the Throne 20. The Toymakers 11.

ALBION—SHATTUCK OPERA HOUSE (M. Rehn, lessee; Charles S. Smith, mgr.): Adelicia Thurston, in The Girl from Out Tender, Sept. 22 pleased; large audience. Jessie James 2; ordinary, to small house. A Desperate Chance 3. The Toymakers 7. The Beauty Doctor 8.

SARATOGA SPRINGS—BROADWAY (Carlyle R. Sherlock, mgr.): Leah Kleschus 3; excellent co. and performance; splendid production; thoroughly enjoyed by an appreciative audience. Sweet Kitty Bellairs 5. The Girl in the Barracks, booked for Leyton 1, failed to attract. Cremona, 2. Mrs. T. U. Miller's 3. Girl of the Golden West 4. My Wife's Family 10. Jessie James 12. Daniel Brown 22.

ONEONTA—THEATRE (O. S. Hathaway, mgr.): Ralph P. Stoddard, bus. mgr.: When Knighthood Was in Flower Sept. 28 pleased; good house. Paul Gilmore, in The Wheel of Love; best of satisfaction to capacity. The Lily and the Prince 4. My Wife's Family 9.

GLOVERSVILLE—DARLING (W.H. Gant, mgr.): Jessie James 2; first-class, to good house. Train Robbers 5. Leah Kleschus 7. Windsor's Imperial Minstrels 10. The College Widow 11.

WHITEHORN—MUSIC HALL (H. C. Jilson, mgr.): Jessie James 2; first-class, to good house. Train Robbers 5. Leah Kleschus 7. Windsor's Imperial Minstrels 10. The College Widow 11.

WHITEHORN—GRAND (Ben Schermer, mgr.): The Shadow Behind the Throne Sept. 29 pleased; fair house. Partello Stock co. opened 20-2, to S. R. O. Plays: The College Girl. The Way of the West. Under Two Flags. My Wife's Family 12.

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capacity house and with an excellent cast, which was very much appreciated by the critics, as was attested by the hearty applause, and the indications are that this will be a financial success: *change of program every week*.—**AIRDOM** (Crown and Rich, mrs.): *Armenian* 20; *Play*: *Madame the Law* 21; *On the Stage* 22; *Life*, 23; *What Is It?*: *the girl is receiving special treatment*; *strong driving*; *good satisfaction*.—**CRAWFORD** (Crawford and Kirk, mrs.): *Open* for the season with the *Columbia* Open 20; *in Gilbert's* 21; *a good performance* and *good business*. The *Choral Society* of the First Presbyterian Church presented *The Mikado* to S. R. O.; the leading woman, Miss Loess, was excellent, and should adopt the stage, as she is undoubtedly talented; the others were fairly good. West's Minstrels 22; *good business*; *pleasant*. The *Man of the Hour* 23; *good*; *some indication* S. R. O. *Pawnee Bill's Wild West* 1.

HOUSTON.—**THEATRE** (M. C. Michael, mgr.): *The Girl of the Streets* 20; *good house*; *pleasant*. *He* 21; *good*; *business* pleased. *He* in New York 22; *poor* co.; *no business*. *What Women Will Do* 23; *poor* co. and *business*. *What Women Will Do* 24; *poor* co. *Business*.—**ITEM**: Manager Frank F. Sturgis, of the Majestic Theatre, has returned home from the North, where he has been spending his Summer vacation, and will open the Majestic Theatre 14 with one of the most popular shows of the Majestic Circuit.—R. H. Stevens, a well-known young man of Houston, has been appointed treasurer of the Majestic, in this city.

SAN ANTONIO.—**GRAND** (H. H. Weiss, mgr.): *The Belles of Wall Street* 20; *good house*; *pleasant*. *The Girl of the Streets* 21; *good*; *business*. *The Girl of the Streets* 22; *good*; *business*. *Madame the Law* 23; *good*; *business*.—**ITEM**: Manager Frank F. Sturgis, of the Majestic Theatre, has returned home from the North, where he has been spending his Summer vacation, and will open the Majestic Theatre 14 with one of the most popular shows of the Majestic Circuit.—R. H. Stevens, a well-known young man of Houston, has been appointed treasurer of the Majestic, in this city.

SHERMAN.—**OPERA HOUSE** (R. R. Mudge, mgr.): *No Mother to Guide Her* Sept. 23; *moderate business*; *pleasant*. *Under Southern Skies* 20; *second better than ever*; *good business*.—**ITEM**: Manager Mudge shortly turns the house over to a successor, not yet named, and leaves with his wife for Europe, where Mrs. Mudge is to study voice culture.

PALESTINE.—**NEW TEMPLE** (W. E. Swift, mgr. and owner): *Wizard of Wall Street* 16; *poor*; *Felix* 11; *St. Holler* 16; *Alien Curtis' Ten Thousand Dollar Beauty* 21;—**ITEM**: Unless the unforeseen happens, the new theatre will open 24. The decorators are at work and promise to turn the house over on time.

SPRINGFIELD.—**OPERA HOUSE** (Henry W. Warden, mgr.): *Under Southern Skies* Sept. 20; *pleasant*; *business* to *large audience*. *Alma* 21; *No Mother to Guide Her* 22; *good*; *co.* to *full house*; *the play and the action took well with the audience*. *The Little Detective* 23; *poor* co. *Business*.—**ITEM**: Manager G. H. Gardner, mrs.): *Under Southern Skies* Sept. 20; *two fair houses*; *pleasant*.—**ITEM**: Harry Tone has just returned from New York, where he accepted place for an elegant new opera house, house to begin at once.

PORT WORTH.—**GREENWALL OPERA HOUSE** (Phil W. Greenwall, mgr.): *The Murphy* Sept. 23; *20*; *capacity*, and *pleasant*. *Sweetest Girl* in Dixie 27; *pleasant fair business*. *Under Southern Skies* 28; *good house*; *pleasant*.

ORANGE.—**THEATRE** (Ansel, mgr.): *Sis* in New York Sept. 20; *attractive performance*; *good house*. *What Women Will Do* 5 to *full house*. *A Daughter of Judaea* 7; *The Classmate* 8; *A Bell Boy* 9; *The Squaw Man* 10.

AUSTIN.—**HANCOCK OPERA HOUSE** (George H. Walker, mgr.): *Tim Murphy* and *Dorothy Sherrill* in *Two Men* and *a Girl* 23; *big business*; *excellent performance*. *Four-Pageant and Rolls* Show 11.

CLEBURNE.—**BROWN'S OPERA HOUSE** (G. V. Brown, mgr.): *Daughter of Judaea* Sept. 23; *crowded house*; *pleasant*. *Sweetest Girl* in Dixie 24; *good co.*; *pleasant*.

MARSHALL.—**EMPIRE** (McAllister, Church and McAllister, mrs.): *House* dark Sept. 23-28. *The District School* 20 (dress). *Raymond Teal* 1, 2. *The Wizard of Wall Street* 3. *Albert Taylor* 4, 5.

TAYLOR.—**OPERA HOUSE** (F. E. Caradine, lessee and mrs.): *What Women Will Do* Sept. 23; *co.* and *business* fair. *A Girl of the Streets* 27; *good business*; *poor co.* *Empire* Stock co. 9.

VERMONT.

BARRE.—**OPERA HOUSE** (Fox and Eaton, mrs.): *John R. Noyes*, res. mrs.): *Sweet Kitty Belair* Sept. 20; *excellent*; *deemed* a *large house*. *The Homecoming* 21; *well* and *pleasant*. *Along the Kennebec* 2. *David Warfield* in *The Grand Army Men* 3. *Miss Petticoat* 11. *The Mayor of Lawrence* 14. *The Train Robbers* 15.

MONTEBELLO.—**BLANCHARD OPERA HOUSE** (L. Blanchard, mrs.): *Sweet Kittle Bellarie* Sept. 22; *good house*; *excellent co.* *Freecelle Hypnotist* 23. *David Warfield* 9. *May Hillman* 14-15. *The College Widow* 21. *At Yale* 22. *In Louisiana* 23.

BRATTLEBORN.—**AUDITORIUM** (George E. Fox, mgr.): *The Girl of the Golden West* Sept. 24; S. R. O.; *creation* Clarke in *The Power That Governs* 25, 26; *ordinary*, to *good business*. *Sweet Kittle Bellarie* 1; *summons production*.

ST. ALBANS.—**WAUGH'S OPERA HOUSE** (F. W. Waugh, mgr.): *Daniel Sully* in *The Golden Rule* Sept. 20; *excellent*; *attraction*; *good business*. *The Home-comers* 21; *the attraction and business*. *Reuben* in New York 22; *poor show and business*.

PUTNAM.—**OPERA HOUSE** (Foxie and Brechner, lessees): *When Knighthood Was in Flower* 4 to *good house*. *Wilbur Stock* co. week 7.

VIRGINIA.

RICHMOND.—**ACADEMY** (Lou Wise, mrs.): *The Red Feather* Sept. 20, 21; *cleared*. *Amelia Bingham* in *The Modern Lady* 20, 21; *excellent performance*. *Holy City* 21, 22; *cleared*; *to good business*. *David Warfield* 23; *well mounted*, to *large audience*. *The Kennebec* 2. *David Warfield* in *The Grand Army Men* 3. *Miss Petticoat* 11. *The Mayor of Lawrence* 14. *The Train Robbers* 15.

WINCHESTER.—**AUDITORIUM** (F. H. Hobbs, mrs.): *Amelia Bingham* in *The Modern Lady* 20, 21; *by far the best production* in this house; *Miss Bingham* was especially called. *Lemonade* 22; *moving pictures* 23; *excellent*, to *fine business*. *Uncle Tom's Cabin* 24. *Tommy T. Donnelly* and *Harfield's Minstrels* 25. *Murphy* and *Gibson's Minstrels* 14. *Myrtle Harfield* Stock co. week 21.

PETERSBURG.—**ACADEMY** (Charles A. Ross, mrs.): *Amelia Bingham* in *The Modern Lady* 20, 21; *to large and well pleased audience*. *The Holy City* 22; *good house*; *cleared*. *David Harrow* 23; *good business*; *poor* from Paris 10. *Peaceful Valley* 11. *Skating Rink* 12.

FREDERICKSBURG.—**OPERA HOUSE** (Goldschmidt and Hirsch, mrs.): *The Holy City* Sept. 27 opened the local season to S. R. O.; *good co.* and *no performance*. *The Four Pickers* 23-26 played to packed house every performance and were well received.

SUFFOLK.—**ACADEMY** (John F. Lotzia, Jr., mrs.): *Empire* Stock co. Sept. 21, 22; *to good business*. *The Holy City* 23 to *fair business*; *performance very poor*. *Max Elliott* Stock co. 3, 4; *canceled*. *Peaceful Valley* 12.

LYNNFIELD.—**ACADEMY** (Charles A. Ross, mrs.): *A Bell Boy* Sept. 24; *poor*; *to small audience*. *The Holy City* 25; *fair audience*; *well pleased*. *The Red Feather* 27; *good business*; *pleasant*.

ROANOKE.—**ACADEMY** (J. W. Lovell, mrs.): *The Red Feather* Sept. 28; *excellent*, to *good business*. *Love* (Symphony) week of 30; *good*, to *fair business*. *Helen Brown* in *Peaceful Valley* 1.

CLIFTON FORGE.—**MARION OPERA HOUSE** (W. P. Thaddeus, mrs.): *Hoover Girl* Sept. 28; *good house*. *Donnelly and Harfield's Minstrels* 12.

WASHINGTON.

TACOMA.—**THEATRE** (G. H. Hord, mrs.): *Sally* Sept. 19, 20; *with Jessie Lott in title role*, with a *good co.* *Donna Jones* as *Willie Smith* about the *best child actor* that ever appeared in this city. *Little Johnny Jones* 21, 22; *well mounted*, to *large attendance*.—**ITEM**: *SAVORY*: *Thelon Stock* co., *staying to fair houses* 23-25.—**STAR THEATRE**: *Star Stock* co.; *good business* week 23-25.—**GRAND** (Dean Morris, mrs.): *Week 23-25* *good entertainment* in *vanderbilt* week 26.

NORTH YAKIMA.—**THEATRE** (Fred H. Schaefer, mrs.): *Cloud Nine* in *The Prince* Sept. 22; *fine performance*; *good business*. *The Time, The Place and the Girl* 23; *excellent co.*; *very good business*. *Mayor of Tokio* 24; *co. and co.* and *business*. *County Chairman* 1. *In Old Kentucky* 2. *Sousa's Band* 3. *Messengers from Mars* 11. *Checkers* 14. *Steers and Cows* 16. *Prince of Pilius* 18.

BELLINGHAM.—**RECK'S THEATRE** (A. G. Schaefer, mrs.): *Little Johnny Jones* Sept. 26 to *good business*; *first-class performance*. *The Sunbeam Man* 2.

EVERETT.—**THEATRE** (H. R. Willis, mrs.): *Isle of Spice* Sept. 26; *good co.* and *house*.—**CENTRAL** (Charles E. Royal, mrs.): *Black Flag* 27-28.

WEST VIRGINIA.

WHEELING.—**COURT** (E. J. Moore, mrs.): *Lion and the Mouse* Sept. 20, 21; *splendid co.*; *three good*

houses. *Sarah Tracy* in *The Spider's Web* 22; *placed a large and fashionable audience*. *Vogel's Minstrels* 23. *Alberta Gallatin* 27. *Richard Curtis* 28. *Eliza Doolittle* 29. *New York Vanderville* co. 3-4. *Clara Bow* 5. *Adelaide Thompson* and *GRAND* (Charles A. Peimler, mrs.): *Willy the Kid* 19-21 to S. R. O. *A. D. Williams* 22. *Al. G. Smith* 23. *Madeline* 24. *Al. G. Curtis* 25. *Biggs* 26. *Biggs* (Burke and Gandy, mrs.): *Vanderville* 26; *S. O. —WONDERLAND* (H. W. Russel, mrs.): *Vanderville*; *S. O. —W. Russel*.

PARKERSBURG.—**CAMDEN** (W. E. Kenney, mrs.): *Dorothy Vernon* of *Haddon Hall* Sept. 18; *excellent*, to *fair house*. *U. T. C.* 19; *good business*. *Sarah Tracy* in *The Spider's Web* 20. *Alberta Gallatin* in *Judith of the Plains* 20. *The Holy City* 1. *Foggy from Paris* 21; *delighted full house*. *Al. H. Wilson* 4. *N. Y. Vanderville* co. 7-12.—**AUDITORIUM** (W. E. Kenney, mrs.): *Vanderville* 19-21; *fair*, to *poor houses*. *Lotta, the Poor Saladiot* 22.

HUNTINGTON.—**THEATRE** (Joseph Gainer, mrs.): *Believe and Wilson's Minstrels* Sept. 23; *excellent*, to *good business*. *Sweetest Girl in Dixie* at *Midnight* 24; *delighted full house*. *Harris-Parkinson Stock* co. 25-26 (return) in *repertoire*; *gave general satisfaction*. *Galvani* 1, 2. *Alberta Gallatin* in *Judith of the Plains* 3. *Charles E. Haugford* 4. *The Hoosier Girl* 5. *Al. M. Wilson* 6. *Simple Simon* 8. *Al. G. Curtis* 9. *Cricket Creek* 11. *Mrs. Wiggs* 22. *Chester Damon* 24.

CLARKSBURG.—**GRAND** (Robinson and Peimler, mrs.): *The Hoosier Girl* Sept. 21; *two fair performances*, to *good houses*. *Harder-Hall Stock* co. 22-23. *Plays*: *Bonnie*, *Eliza Klar*, *Kiss*, *On the Bridges at Midnight*, *The Girl and the Gambler*, *To Die at Dawn*, *For Her Sister's Sake*, *What Happened to Jones 4. We Are King 5.*

MARTINSBURG.—**CENTRAL OPERA HOUSE** (Charles W. Boyer, lessee and mrs.): *Vanderville* Sept. 18; *fair*, to *good house*. *The Fatal Scar* 22. *Meyer Stock* co. 23-24.—**ITEM**: The house has been thoroughly renovated, redecorated and houses added. *Provides the best for a good season*.

GRAFTON.—**BRINKMANN'S OPERA HOUSE** (Charles Brinkmann, mrs.): *Vogel's Minstrels* Sept. 20; *good performance and business*. *The Shop Lifter* 21. *What Happened to Jones 4. We Are King 5.*

CHARLESTON.—**BURLEW OPERA HOUSE** (G. H. Burlew, owner and mrs.): *Harris-Parkinson Stock* co. 20-21. *Play for Her Sister's Sake*, *Daniel Morgan* on *the Town*, *Kate of Tennessee*, *Billy the Kid* 22. *The Holy City* 23.

WHEELING.—**CAMDEN OPERA HOUSE** (Daniel F. Vogel, mrs.): *Vogel's Minstrels* Sept. 19; *good*; *business* to *large house*. *Alberta Gallatin* in *Judith of the Plains* 20. *Eliza Doolittle* 21. *What Happened to Jones 4. We Are King 5.*

WHEELING.—**GRAND** (F. J. O'Brien, mrs.): *Uncle Tom's Cabin* 22; *delighted full house*. *Alberta Gallatin* in *Judith of the Plains* 23. *Eliza Doolittle* 24. *What Happened to Jones 4. We Are King 5.*

WHEELING.—**GRAND** (F. J. O'Brien, mrs.): *Uncle Tom's Cabin* 2

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The notice below was taken from a full page interview in the Oakland Tribune of Sept. 8th, 1907. Among other things in speaking of Miss Jewel's performance of "Salomé" last Spring she said—
"Ietta Jewel gave a most remarkable performance in her part. It is not too great a stretch of the imagination to compare her work in "Salomé" to some of Bernhardt's characterizations. For there is more than a passing resemblance between the two women—in Miss Jewel is a blonde—plashing of face and feature with beautifully

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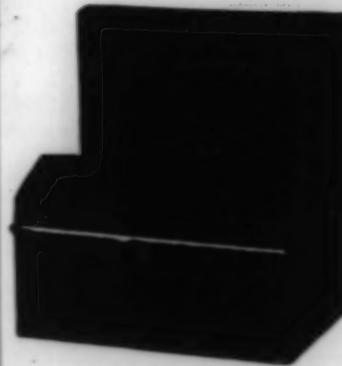
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